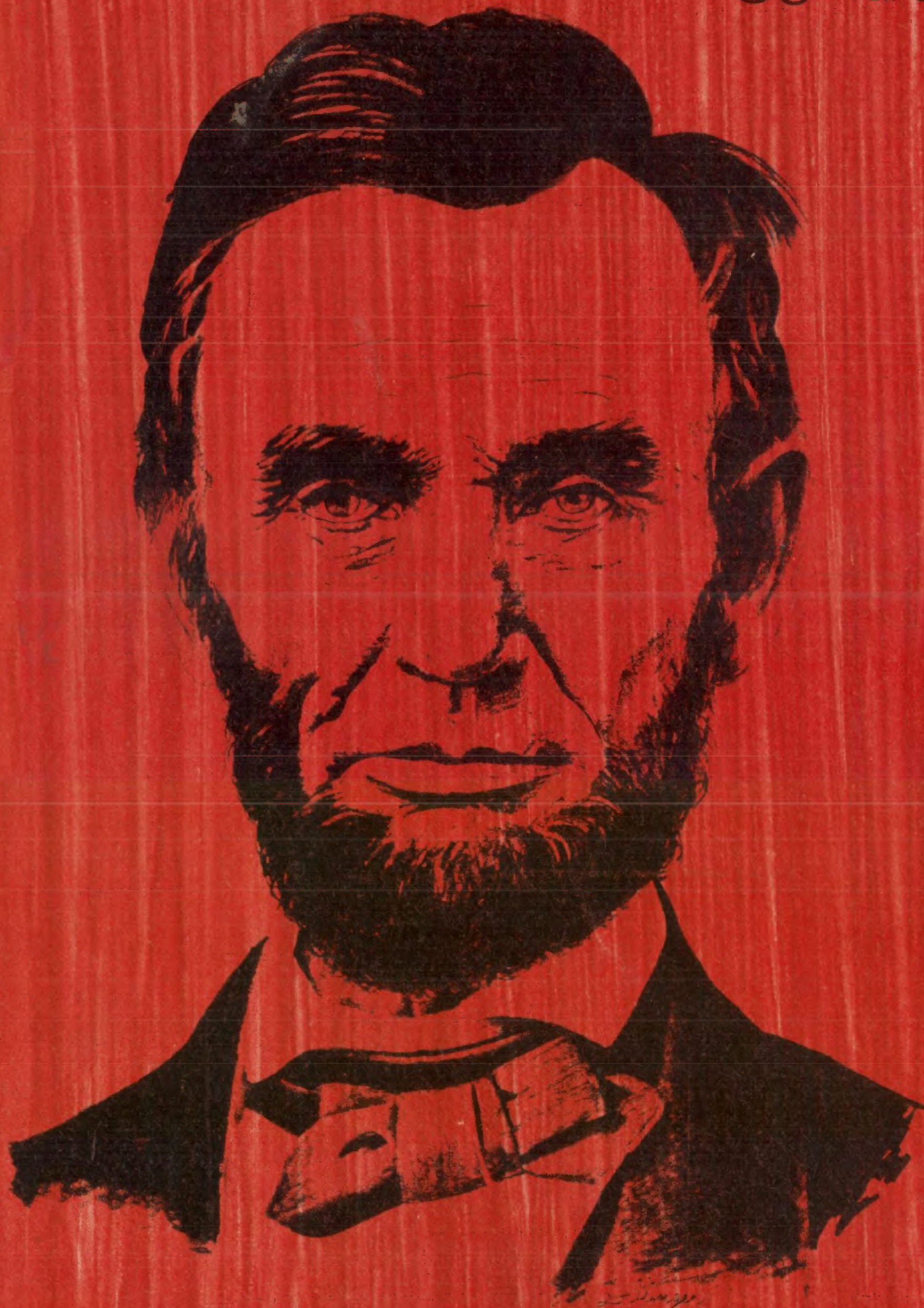


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

FEBRUARY 1967

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ASILOMAR

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Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

ANNOUNCES

THE SUMMER 1967 SESSION

JULY 23-28

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have been in the States for 16 months now after serving 3 years in Germany. While I was there I learned to square dance and later took up calling and teaching. It was really wonderful. Everyone I met was just the way square dancers are said to be — FRIENDLY!

Things seem different now, tho'. The people just don't seem as friendly here. I've attended dances in Massachusetts and just couldn't seem to break into a "clique." Now I'm in Missouri living with a square dance couple who were once my students in Germany. They have run into the same problem. We can't seem to break the ice. We're going to keep on trying, tho'...

Name Withheld

Do you ever wonder how others see us? It's a shame the type of reputation we sometimes develop when we are not aware of how we might appear to others. Friendliness should be easy to acquire but all too frequently folks will find it just as difficult to learn as the latest experimental movement. One difference — once learned it's far more rewarding. Editor

Dear Editor:

We were happy to read the Caller of the Month for November and see our friends the Schnabels get due recognition. They are fine people, the kind that should represent square dancing. Jim is an excellent caller and Elaine should be "Caller's Wife of the Month." Her personality, compassion for other people and friendly ways sure make this a better world to live in...

Mary and Les Chewning
Takoma Park, Md.

Dear Editor:

Thank you! Thank you! The Badge of the Month article in December Sets in Order was a real delight to Carl and me. I am sure the dancers will be excited tomorrow night at class when we proudly display it. No, I didn't give up hope; I was sure you wouldn't forget about us. We know how many, many badges and gim-
(Please turn to page 64)

READ THIS BADGE ACROSS THE SET!



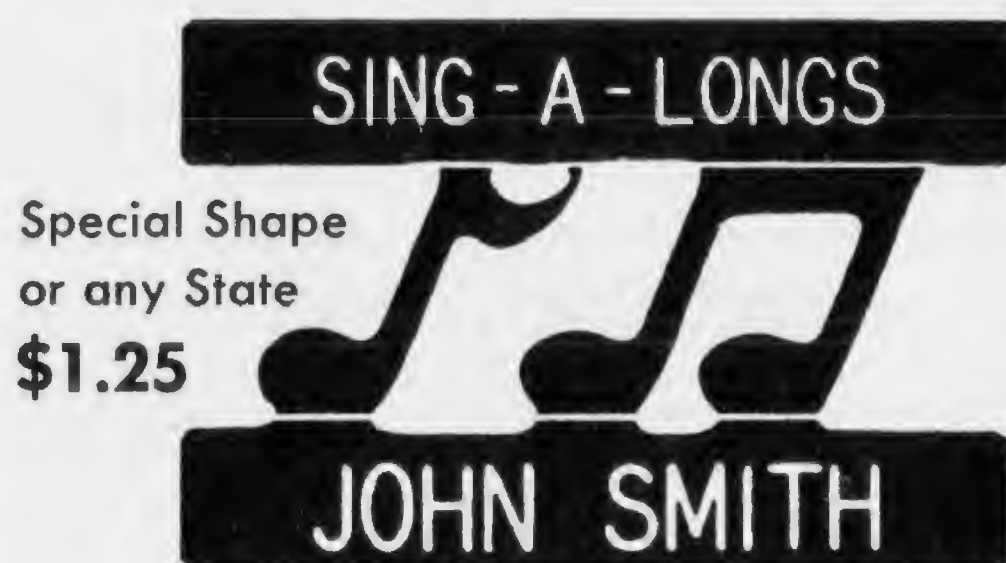
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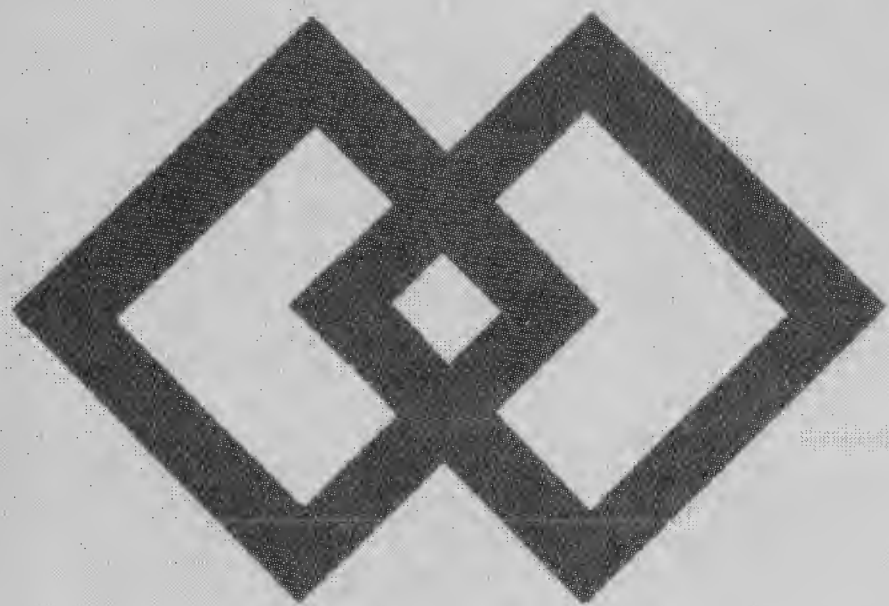
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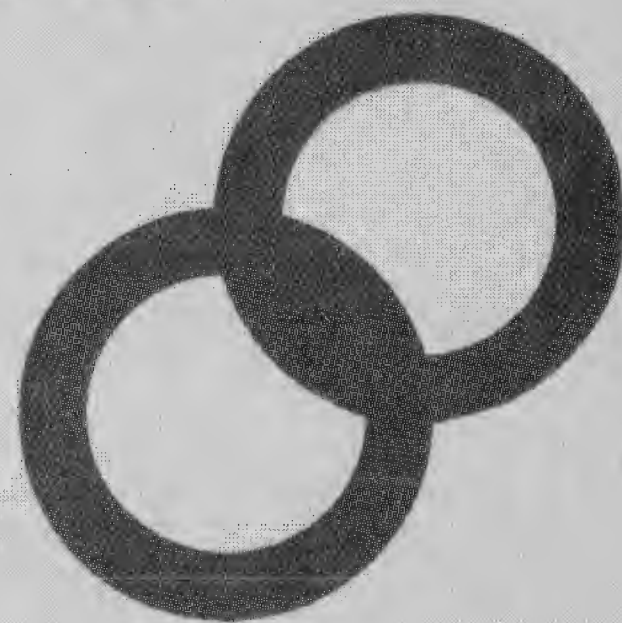
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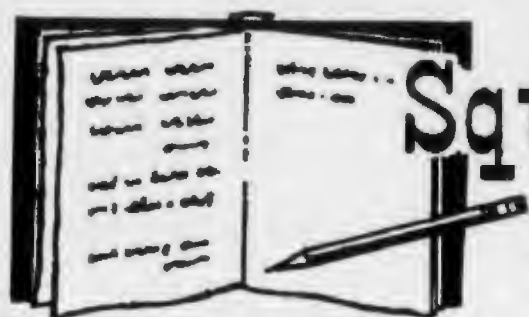
#3160 The Whistler/Red Carnations

#3159 Vaya Con Dios/Teddy

#3158 New From Old/Rosalie

#3153 Marie/Let's Polka

These records available at the dealers listed on pages 79 and 81



Square Dance Date Book

- Feb. 3-4—Oregon State Winter Festival
Lane Co. Fairgrounds, Eugene, Ore.
- Feb. 3-4—12th Annual Square Dance Festival
Heidelberg Hotel, Jackson, Miss.
- Feb. 4—4th Ann. Virginia Jamboree
Skating Rink, Purcellville, Va.
- Feb. 5—2nd Ann. GLAD Festival
Hayloft, Indianapolis, Ind.
- Feb. 5—11th Ann Winter Wonderland S/D
Fest., Roosevelt Park H.S. Gym,
Fergus Falls, Minn.
- Feb. 6—Omaha Callers Assn. "Sweetheart"
Dance, St. Gerald School, Ralston, Nebr.
- Feb. 10-11—ASDA Annual Festival Jamboree
Shrine Temple, Phoenix, Ariz.
- Feb. 10-11—Annual Squar-O-Rama
Lakeland, Florida
- Feb. 10-12—15th Annual Round Dance Fest.
Sheraton Lincoln Hotel, Houston, Tex.
- Feb. 11—Sing-A-Long Dance
Y.W.C.A., Woodstock, Ont., Can.
- Feb. 11—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Feb. 11—3rd Ann. Lochdale Sweetheart Formal
Ball, North Burnaby, B.C., Canada
- Feb. 11-12—Heidelberg Hoedowners Castle
Dance, Heidelberg, Germany
- Feb. 12—A-Square-D Sweetheart Ball
Palladium, Hollywood, Calif.
- Feb. 12—Winter Carnival Square Dance
Newport, N.H.
- Feb. 12—5th Ann. Squaws & Paws Winter
Carnival, Waldameer Park Rainbow
Gardens, Erie, Pa.
- Feb. 17-18—14th Azalea Trail S/D Festival
Munic. Audit., Mobile, Ala.
- Feb. 17-19—Annual Fresno Squar-Rama
Convention Center, Fresno, Calif.
- Feb. 18—Pioneer Rounds Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Feb. 24—Tenakill Twirlers Guest Caller Dance
Bergen Mall Audit., Paramus, N.J.

(Please turn to page 88)

ON OUR FEBRUARY COVER

Somehow, when we think of this month and we tie it in with square dancing we think of Abraham Lincoln. It's hard to know just why but it does seem to belong.

Sets in Order THE OFFICIAL

MAGAZINE OF **SQUARE DANCING**

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XIX NO. 2

Printed in U.S.A.

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Second class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
American Funds

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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ner circle left — allemande — do sa do — men
star left — box the gnat — pull by — alle-
mande — do sa do — promenade — swing. (Fig-
ure) Heads right — circle to a line — pass thru
— wheel and deal — double pass thru — first
left — second right — right and left thru —
cross trail — corner swing — allemande —
promenade.

Comment: Music is well played. Dance patterns
are good. The key selection makes this a little
too high for many callers but good singers
will handle. Rating: ☆

IDEAS — Top 25137*

Key: A Flat **Tempo:** 124 **Range:** High HC
Caller: Chip Hendrickson **Low LC**
Music: Standard 2/4 — Clarinet, Trumpet, Guitar,
Piano, Drums, Bass.

Synopsis: Complete call printed in Workshop.

Comment: A real smoothie with good music, a
good tune and a well timed dance routine. A
slight increase in speed brightens it a bit.

Rating: ☆☆☆

THERE'S NO PLACE LIKE HAWAII — MacGregor 2004

Key: A **Tempo:** 126 **Range:** High HC
Caller: Tommy Stoye **Low LC**
Music: Western 2/4 — Accordion, Guitar, Piano,
Drums, Celeste, Trumpet, Bass

Synopsis: (Break) Circle — allemande — weave —
do sa do — men star left — right hand swing
— allemande — promenade. (Figure) Ladies
chain — heads square thru — do sa do —
swing thru — men trade — swing — allemande
— promenade.

Comment: Typical MacGregor music with good
swing. Dance patterns are contemporary and
well timed. Rating: ☆☆☆

BIG SOMBRERO — Wagon Wheel 304

Key: C **Tempo:** 124 **Range:** High HD
Caller: Beryl Main **Low LC**
Music: Western 2/4 — Multiple guitars and bass

Synopsis: Complete call printed in Workshop.

Comment: Subtle music with good swing. Easy
to call and pleasant to dance. Callers may have
to add a word to clarify the long promenade
in the break. Rating: ☆☆☆+

(Please turn to page 78)

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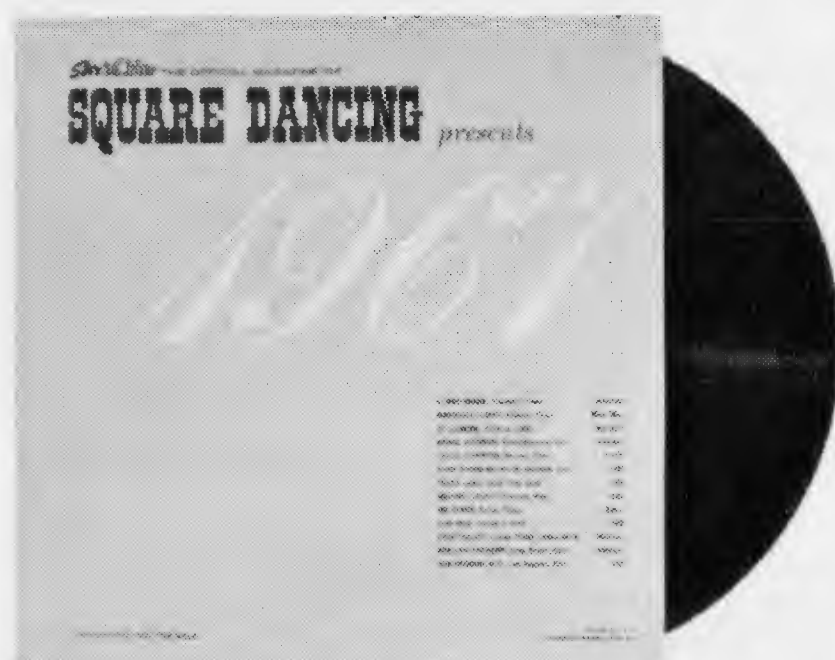


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As a subscriber to, Sets in Order you realize without our telling you how Sets in Order stands concerning the present and the future of this activity. You realize that in the almost 1,000 pages in a single year's subscription that our goal is to encourage comfortable dancing, to increase the longevity of every person in this activity, to help callers become better callers, to encourage dancers not to over-organize but to enjoy themselves in healthy square dance clubs. Much of this is being done with your help, for it is the story of successful callers and successful groups throughout the square dancing world that fit into our stories and special articles. Sets in Order, the Official Magazine of Square Dancing, is dedicated to you — to square dancers, callers, teachers, leaders everywhere.

We'd like to ask you a favor

You are our best salesman. If you enjoy Sets in Order and feel that it is doing a good job, a word from you to members of your square dance club, your dancers' associations, or your callers group, will do a great deal to help increase our circulation. It stands to reason the more subscribers, the better able we are to do an even more important job for you and your activity. We thank you for your letters of encouragement, your suggestions for articles and improvements (which we try to follow whenever possible), and we most especially appreciate your help in winning new friends for Sets in Order.



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AS I SEE IT

bob osgood

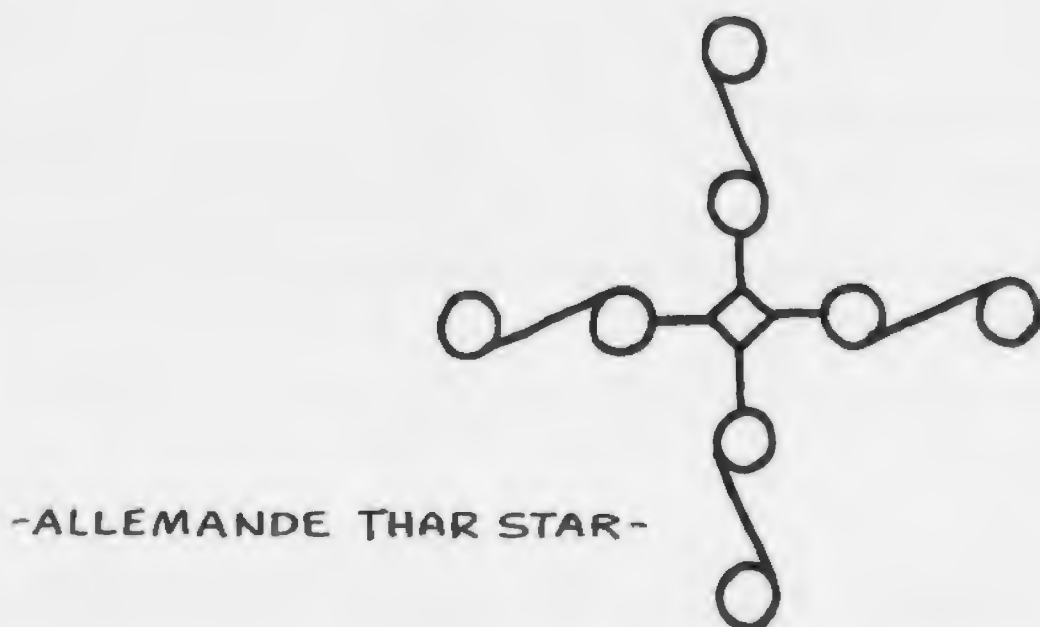
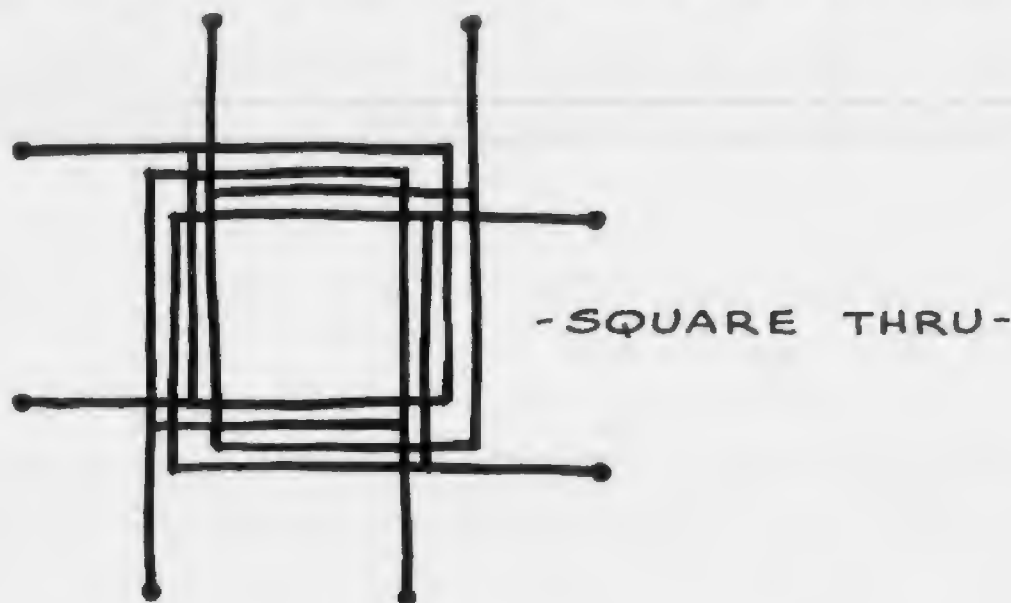
February 1967

AMONG OUR many acquaintances in square dancing there is one we'll always remember. We used to call him square dancing's human bloodhound. His name was Sam Tuttle. He came from somewhere around Omaha, Nebraska, and he claimed that he could find a square dance in any city he might be visiting providing, of course, that one was being held.

Sam used to have quite a routine. He'd drop into a town for a few days on business, and

More Doodles

THANKS TO YOUR fine comments on architect Chuck Opdyke's square dance doodles. Here, in response to requests, are a few more.



pretty soon he'd be asking business acquaintances, waitresses in restaurants, and even folks he'd met on the street if they knew where a square dance was being held. He'd claim that he could tell a square dancer even in civilian-type clothes. "There's something about the way they carry themselves," he used to say. "Of course I got fooled sometimes. There were folks who would look like square dancers but turned up being people who would make likely prospects some day but who at that time had not yet been introduced to the activity."

Sam had been known to drop in to police stations in an evening to see whether the prowl cars might help him find a dance, and often a phone call to the Parks Department, a local Chamber of Commerce, or a nearby church might do the trick.

We used to get quite a few letters from Sam and from quite a number of people like him who would be on the road quite a bit or on a vacation and were looking for contacts in various cities. We could usually count on at least a half dozen letters a week going out to these people with names of square dancers pulled from our subscription files.

The more people traveled, the more letters we got until a couple of years ago we decided that the best thing in the world would be a guide book, some sort of a directory that folks could toss in the glove compartment of their cars and bring out when they found themselves in a new area for the night.

There had been directories in the past, some of them featuring the names and addresses of square dance callers and round dance teachers in various areas. But we thought we would make our guidebook a little different. We went to people we knew around the country and asked them if they would mind serving as a "local contact"—someone to whom dancers coming into an area could write or phone regarding a place to dance. The first results you saw last February when we turned out our initial

Square Dancers Guide. Since that time we've had some changes and many improvements. A good number of the original contacts are still on the list but you'll note many new ones. You'll see our 1967 version of the Guide, all 20 pages of it, with several hundred different listings, bound into the center of this issue. We certainly hope that you enjoy it.

Bring Back the Dropouts

WE'RE ALWAYS EXPERIMENTING. We continually seem to be in the middle of some project which could prove to be a help with some club or learning group situation that might be applicable to others. At the same time, we're always extremely interested in learning what groups in other areas are discovering that helps to perpetuate the activity with their clubs.

Nothing seems to be "hotter" or more stimulating to the thought processes than the challenge of bringing back into square dancing those who have had to drop out for one reason or another.

"It's impossible," is one often-heard reaction. "Once a person has had to drop out it's a 99% cinch that he'll never come back again."

Recently we've had a chance to meet and talk with quite a number of people who square danced before but who are not square dancing at the present time. The big majority seemed to start out their conversation by telling us what a wonderful time they had while they were in the activity, what wonderful friends they made, and of the unusual and pleasant experiences they enjoyed.

Here are some typical quotes from conversations which pinpoint some of the problems that we have to lick if we're ever going to reclaim these people for the hobby.

"We *had* to drop out. Jack went on nights at the factory and after a year and a half we had forgotten most of what we had learned. Also, our friends had learned so many new things that it was virtually impossible for us to catch up."

"We would like to have come back into square dancing once we were through having babies, but we didn't feel like starting all over again from the beginning in a square dance class."

Now these, of course, were just indications, but they started us thinking. There must be a

lot of people who had to drop square dancing for one or more reasons and whose situations have since changed. They may have tried coming back into an existing club — perhaps one they belonged to earlier only to be embarrassed with the feeling that they were holding back the others.

The situation *seems* to call for a normal solution. Just bring all those who have dropped out back into a "brush up course." Well, you know as well as we do that it isn't as simple as that.

Folks drop out of square dancing at different stages in their experience. Some people also remember more of what they once knew than do others. Also there is something rather cold and impersonal about a series of hard-hitting workshops designed primarily to resurrect an interest in square dancing.

With all of this in mind, we came up with an idea which we are trying out at the present time. Whether or not it will be successful remains to be seen. It works something like this.

Take the nucleus of a square dance club framework that you'll often find in a learner club. Project what will be taught to these people during a period of six months or so. Make up a list with the help of local club members of those who have dropped out of square dancing for one reason or another. Present the idea to each of them and let them decide at what point they would like to join the "learner club" as a regular member.

This is our current experiment. For a starting point we are using the five squares in our Monday night new dancers' "club" as a nucleus. We have sent out several hundred mimeographed letters similar to the one you see here to those on our prospective "bring-back" list. It may take some time for us to know whether we are on the right track or not, but the response from some of our "oldtimers" has been favorable indeed.

We asked those who joined with us to "sign up for the duration." We also meet with those who come into the group and tell them what it is we're trying to achieve, cautioning them that there may be many things that they still remember which have not yet been taught to the group and hoping that they will accept this as an opportunity for a pleasant time as well as for a chance to revive their memories.

If this works out the way we would like it to, we'll have a further report on it in a coming

Dear (Once upon a Time) Square-Dancing Friend:

We miss YOU! We think back to class days and club dances and wish that you could be with us having a wonderful time. There are many reasons why a person drops out of square dancing for awhile, but we'd like to make it possible, once those reasons change, for folks to come back and share good times with us again.

We have an idea. Undoubtedly if you've had to drop out of the activity there's still a great deal you remember. Things like an Allemande Left and a Right and Left Thru would come back quickly once you got out on the dance floor. Perhaps it's some of the newer movements that give you concern and we can't blame you. What we have in mind is a way for you to take another crack at square dancing WITHOUT HAVING TO START AT THE BEGINNING.

We have a "Learner's Club" in action at the present time. It started in October and will continue thru next Spring. As the group progresses they reach different plateaus which we can predict in advance. Below we've listed an approximation of where we will be by the first meeting of every month. By checking between points you can tell where the material stops sounding familiar and where you might fit in. At that point we invite you to join the group and the fun. In no time you'll be completely up-to-date, your reaction time will be back to "normal", and you'll look forward to the joys and friendships that are a part of square dancing.

We suggest you start a little ahead of what you feel you remember. The review won't hurt and you'll get into the habit of thinking like a square dancer again. The group meets every Monday from 8:00--10:30 P.M. at Sets in Order Hall, 462 No. Robertson Blvd., Los Angeles. If you have any questions just call Becky at 275-4725 or Bob at 652-7434.

Here is the tentative schedule of what we hope to cover:

By December 5, 1966 we will have covered the preliminary movements such as Do Sa Do, Split the Ring, Allemande Left, Grand Right and Left, Ladies Chain, Right and Left Thru, Pass Thru, All Around, See Saw, Ends Turn In and Cross Trail.

December 1966: We'll dance the first three Mondays and plan to cover Frontier Whirl, Weave the Ring, Couple Wheel Around, Star Thru and Grand Square.

January 1967: Starting January 9th we'll include Box the Gnat, Backtrack, Allemande Thar, Square Thru, Substitute and Dixie Chain.

February 1967: You might phone to see if we're on schedule, but we plan to cover Slip the Clutch, Ocean Wave Balance, Circulate, Throw in the Clutch and Eight Chain Thru. By now the group should really be rolling.

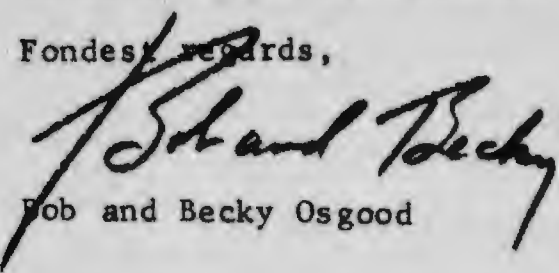
March 1967: Double Pass Thru, Wheel and Deal, Centers In and Cast Off.

April 1967: Left Square Thru, All Eight Chain, Swing Thru, Spin the Top, Catch all Eight and Fold figures. We may even add some old timers.

May 1967: Getting close to the end we'll add Dixie Style, Dixie Grand, Runs and some of the traditional figures. We'll also be doing some party fun.

Whether we do any "advance workshopping" during June depends upon how we progress. We do hope you can join us. Please give us a call if you have any questions.

Fondest regards,

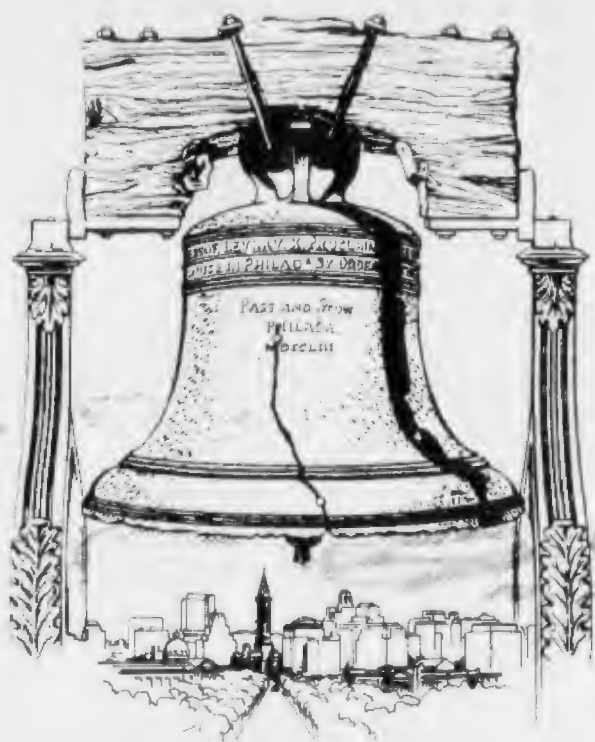

Bob and Becky Osgood

issue. If any of you try a similar experiment we'd be pleased to hear how things have worked out for you.

It would seem that membershipwise the entire square dance picture is made up of three prime considerations — 1) getting newcomers into the activity, 2) providing an interesting

activity that will *continue* to interest those who are in it, 3) providing a program for bringing back into the activity those who have had to drop out.

It may take a while to establish a good procedure in this last category, but it is no less important than the other two.



16th NATIONAL SQUARE DANCE CONVENTION

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JUNE 29-30, JULY 1, 1967

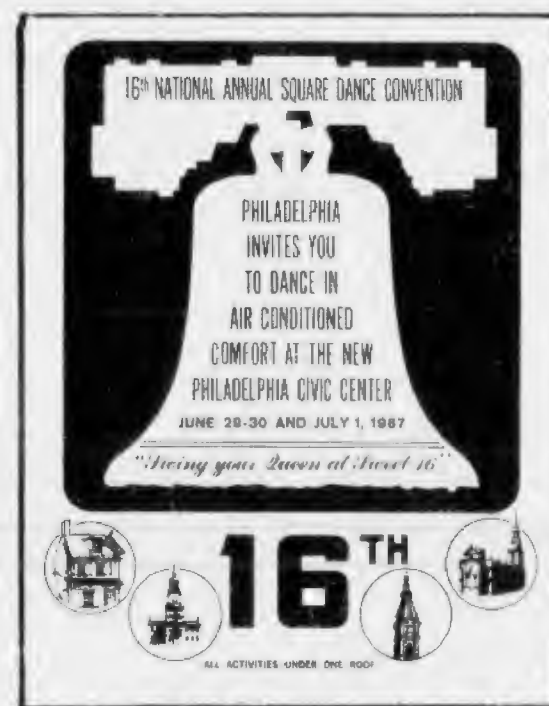
THE "SWEET 16TH," they call it—the 16th National Square Dance Convention planned for Philadelphia, Pa., on June 29-30-July 1, 1967. A sweet experience indeed it will be for square dancers to take part in the many activities at the air-conditioned Philadelphia Civic Center.

Squares, rounds, contras; panels, clinics, workshops; youth programs, teen-age dances and after parties are all on the docket.

After party galas will take place (1) for square dancers at the Adelphia Hotel; (2) for round dancers at the Bellevue Stratford and (3) for teenagers at the Hotel Sylvania. The chairmen for this facet of the glittering whole are Ed and Ann Bodine, 619 N. 34th St., Camden, N. J. 08105.

There will be two square dance fashion show luncheons, on June 30th and on July 1st. These will be held at the Bellevue Stratford Hotel Ballroom and will start promptly at 12:30 P.M. Admission is by reservation only and tickets are \$3.50 each. For an application form write to Val Nichols, Style Show Chairman, 140 Butler Ave., Chalfont, Pa.

The Kite and Key Room—shades of Ben Franklin!—will be the setting for "electrifying" teenage square dancing with both teen and adult callers. A cafeteria and snack bars will supply the energy. For information on all youth activities at the Convention contact Art and Anida Seele, 1901 W. High St., Haddon Heights, N. J.



For a Grand Finale the 16th National will present four of Philadelphia's String Bands of Mummer's Parade fame. They will perform on July 1 at the old Convention Hall. Charge is \$1.00 per person which may be mailed to Bayard and Mabel Taylor, 1600 Milltown Rd., Wilmington, Del. 19808.

And then there is Contra Dancing. This will be an integral part of the dance programming and Bill Johnston, Box 523, Skippack, Pa., is the man who has charge of this phase.

In all it sounds irresistible. So if you haven't already used the application in your December 1966 Sets in Order, write for one *today* to Curly Milsom, 130 Ashley Rd., Newton Square, Pa. 19073. "Swing your Queen at Sweet 16."



SWING YOUR QUEEN AT "SWEET SIXTEEN"

THE DANCER'S WALKTHRU

Sets in Order

THEME FOR A WINTER DANCE

ARE YOU LIVING in the midst of snow, sleet, ice and cold right now? Looking for some way to get away from it for awhile? Well you might motor east to Florida or west to California, but if you haven't the yen (mentally or financially) for that why not try this idea at your next square dance?

Advertise to your members that it's time to have some Square Dance Fun with the Sun. Start by adding cheery sun decorations around the hall itself. These might be made with huge paper cut-outs; they could be more elaborate from papier-maché painted bright and gay, or you might go quite artistic with gold sprayed dried weeds and foliage stuck into a circle of styrofoam to represent the golden orb in the sky.

Suggest to your members — male and female — that they come dressed in their brightest sun colors. This will truly make the dance shimmer and glow and help everyone to forget the chill outside — at least temporarily.

With the sun as a theme — that same sun which prehistoric man viewed with wonder as a magical source of light and warmth and life — your dancers too will reflect the same wonderment of joy and vitality.

These are just partial suggestions, but the idea is that you do not have to stick to winter themes in winter and summer themes in summer. Far from it. Make your dance different from everything else that is going on in the outside world. Your members will appreciate the change.

SQUARE DANCE PARTY FUN

SOLUTION

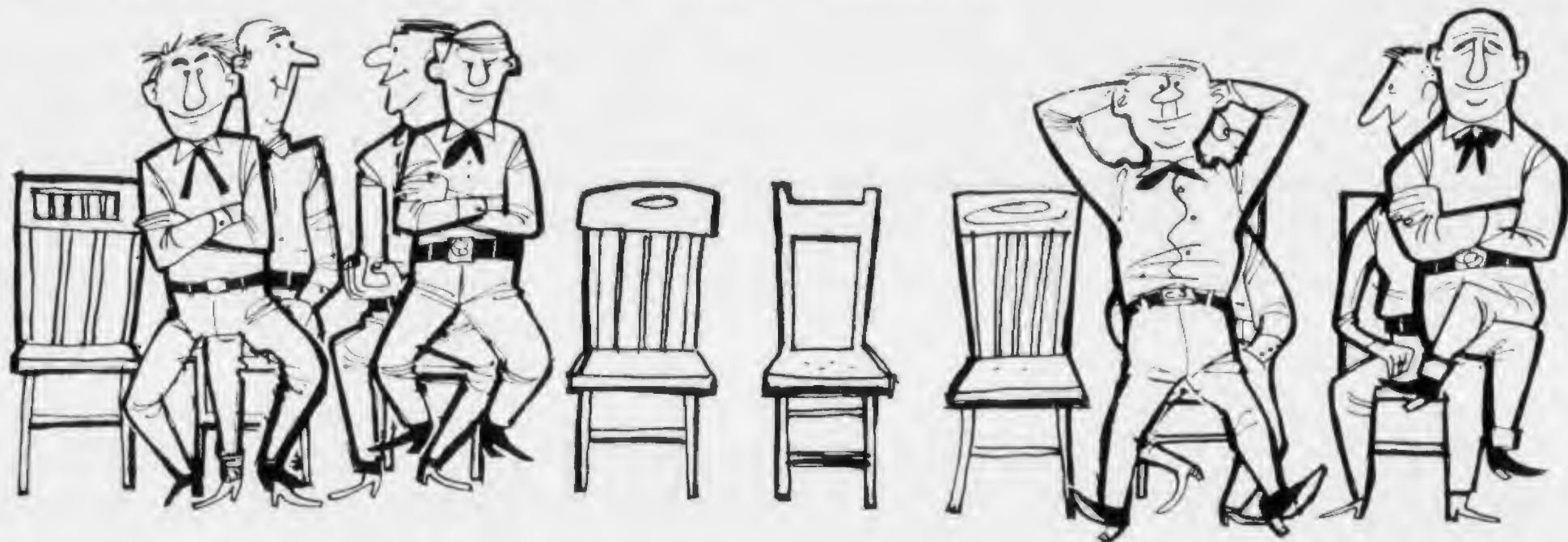
Last month's column posed a mathematical teaser when it asked how in four moves you might double up eight men into four stacked couples with the limiting provision that with each move one man must jump two others.

Undoubtedly you've figured it out by this time. But just in case you have a question, read the answer and match it to the illustration.

Note the men are numbered 1 through 8. Move 4 to 7, 6 to 2, 1 to 3, and 5 to 8 and

you have the problem solved. If you increase the number of men to ten, simply double the men at one end, for instance move 7 to 10 which leaves a row of eight, and proceed as above.

These human puzzles are a bit different and are fun to include at a square dance party from time to time. Do you have any to submit to The Dancer's Walkthru? We'd welcome your selections.



AN UNUSUAL SQUARE DANCE WEEKEND

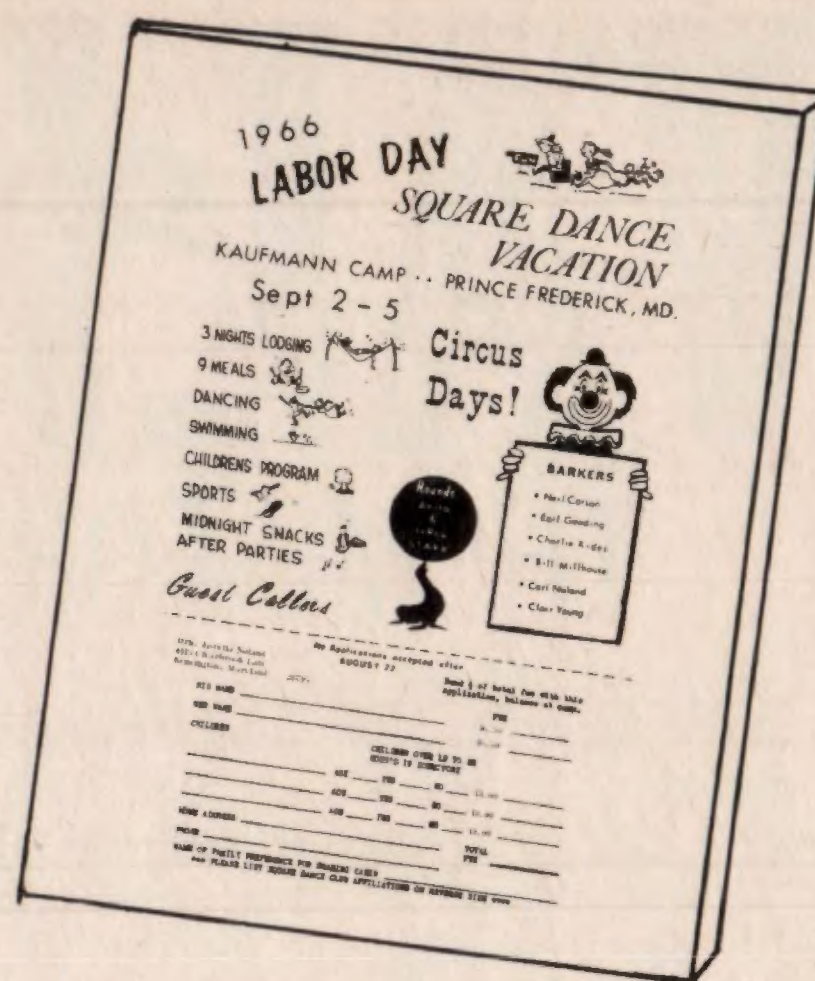
THE FOLLOWING STORY was sent to Sets in Order by Carl Noland, a caller from Maryland, with the idea that by sharing this experience it might encourage others to try some similar venture in their own areas. As with many square dance stories, it is another example of square dancers working and playing together, having a good time while ending up helping someone else.

"Each year for eleven years the dancers of Maryland, Virginia, Delaware and Pennsylvania have enjoyed a square dance week-end of a most unique and delightful kind.

"Kaufman Camp, located on the shores of Chesapeake Bay, is the locale for this event billed as the FAMILY CAMP. The fact is that children of any age are welcome and actually the program provides activities for children age five or older. However it is not at all strange to see tiny babies in their portable play pens and cribs.

"During the summer months this is a camp for boys and girls and is operated by the Jewish Community Center of Washington, D.C. It is staffed with college-age counsellors and an adult staff of leaders and cooks. As many as 300 boys and girls attend the camp during each three-week period of the summer. The camp is furnished with 34 separate cabins, each equipped to house 10 persons, a dining hall, recreation hall, craft building and an infirmary. Facilities for sports include a swimming pool, paved tennis courts, paved basketball courts, miniature golf course, archery range, etc.

"Every Labor Day week-end some 250 dancers and their families occupy the camp. Meals, sports, dancing, bedding, etc., are furnished. In fact all items other than personal articles are provided in the tuition.



"The dancing staff is comprised of a fixed staff of seven couples who conduct the square and round dancing program. This staff produces all flyers, promotional materials, printed programs and are completely responsible to the camp for getting people to come as well as seeing to their activities after they get there.

"All money derived from the tuitions go directly to the camp and all of the square dance staff contribute their services. In this way the cost per family is kept to a minimum and for the three nights lodging and nine meals, the cost is approximately \$1.75 per meal. Young counsellors from the summer camp are brought in to wait table and handle dish-washing chores. They are paid by the camp as are the cooks.

"The Recreation Hall becomes the square dance center for all square and round dance workshops, evening dances and family parties where all ages dance together.

"Every year a theme is picked to be the dominant thought for building skits and decorations around. One year it was 'Dog Patch Days,' another year 'Roaring Twenties' and last year the theme was 'Circus Days.' The printed program reflects the theme in its choice of terms describing the meals and the dance programs.

"Worship Services are held on Sunday morning with a volunteer choir, a message from the camp director and musical selections from talented campers.

"The entire week-end can be spent within the confines of the camp and actually the children are so entertained and kept so busy that

parents rarely see them except at meal time in the dining hall. This seems to be a welcome feature to both parents and children.

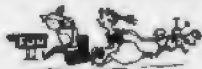
"The point to be realized is the fact that the entire family is together for a week-end in the most delightful surroundings, enjoying activities suitable to their own age group and at the most nominal prices. (And, we might reiterate, are contributing financially to a worthwhile event to take place the following summer.)

"Children over 12 years are bunked in dormitories, each sex having a young adult counsellor who is responsible for their activities and conformance to good conduct. The program provided for the youngsters includes some dancing but more of crafts, sports, swimming and hiking.

"Because of the lack of commercial atmosphere each person does something to contribute to the success of the week-end, from participating in skits to handling sports contests. It is really amazing how much talent can be found among a group of people gathered together this way. The costumes and impromptu entertainment are always highly pleasing.


"Flyers and promotional material go out in early May and by mid-August the reservations are in and plans made for the big event. Responsibilities are so divided that no one is overworked and through working together over the years the team is well-coordinated in operating this type of affair.

"Each year brings a few newcomers, but the majority are persons who have been at the camp an average of six years, which certainly points up the enjoyable time had by all. After the final lunch on Monday, the crowd pulls out for home with memories of a wonderful week-end and anticipations for the next one."

1966 LABOR DAY 

SQUARE DANCE VACATION

KAUFMANN CAMP • PRINCE FREDERICK, MD.

Circus Days! 


FRIDAY

3:00 - 6:30 P.M. REGISTRATION, TICKET BUYING, TENT RAISING


7:00 - 7:45 P.M. SUPPER AT THE DINING TENT
Alligator Show, Lemonade, Crackjack

8:30 - 10:30 P.M. EVENTS FOR CHILDREN

9:00 - 11:00 P.M. BANDWAGON PARADE & DANCE

 CARL NOLAND, RINGMASTER
NEIL CARSON
CLARA YOUNG
CARL GOODING
CHARLIE KIDES **BARKERS**

11:00 P.M. BUNK TIME FOR CHILDREN

11:20 - 12:00 P.M. LION TAMERS BALL
CARL NOLAND
BILL MILLHOUSE 

12:00 AFTER PARTY

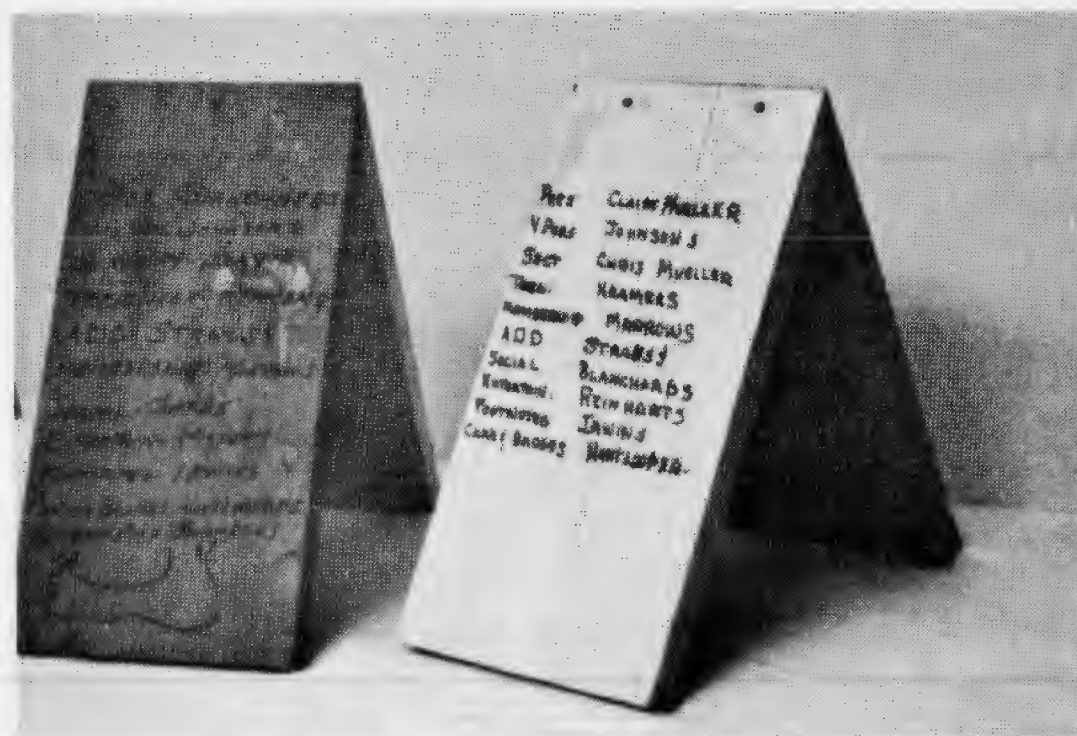
This information sheet includes the application blank for the Labor Day vacation.

The WALKTHRU

ANNOUNCING A NEW EXECUTIVE BOARD

How does your club present the names of its new officers to the general club membership? We'll venture a guess that the following idea is a novel procedure but none-the-less effective.

Ike Bjork and Ray Reinhart, members of the Beverly Hillbillies of Los Angeles, California, designed this clever approach to announce the installation of new officers this past summer. This augmented the introduction of the officers in person at a club dance and the further inclusion of their names in the club's monthly newsletter.



A minimum of cost and labor was involved, although the thought which developed the scheme was mighty indeed. Two pieces of lumber, roughly 8" x 12", each had one end sawed off at a 45-degree angle and these mitered corners were then joined together with two nails. Most important was the fact that one old piece of wood was always backed by one brand new piece of wood.

On the old board the names of the outgoing officers were lettered with a felt marking pen. The same was done with the names of the incoming board on the new piece of wood. Rough looking? Yes, but still attractive and effective.

Several of these notices were made and used as centerpieces on the refreshment tables. The same idea could be adapted to much larger sections of lumber which could be placed on the stage or at the entrance of the dance hall for all to read.

BADGES OF THE MONTH

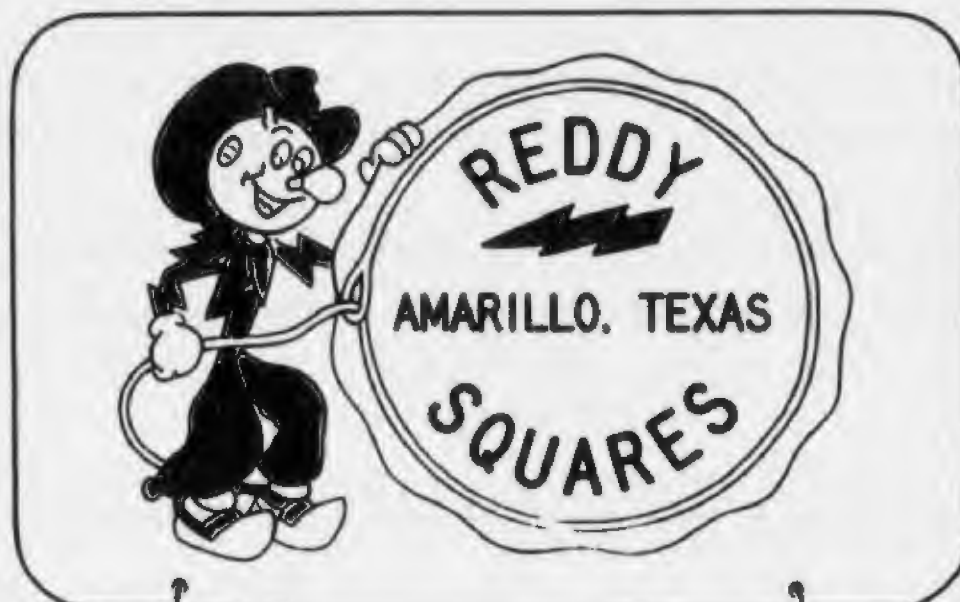
It is always interesting to discover square dance clubs, who perhaps while they may not know of each other's existence, still have something very much in common. Our two featured groups for February were both organized by local electric power companies and their respective badges indicate this tie-in.



Toledo, Ohio

Further east the Watts & Dots Square Dance Club, made up of employees (and their friends) of the Toledo Edison Company, meets and dances in the company clubhouse. Selecting two figures similar to Reddi-Kilo-Watt, the emblem of the

company, the members came up with a most appropriate club name and a design which portrays two streaks of electricity as square dancers.



GINA DePRATO

Amarillo, Texas

Seventeen years ago the Southwestern Pacific Service (Electric) Company sponsored a square dance club with four squares of members. Today the group is still active and dances each Tuesday with more than twice its original number. Over the years the Reddy Squares have conducted at least 25 beginners' classes and are happy to report that at their annual Anniversary Dance many, many members return for the event, even if they have had to stop dancing for a variety of reasons.

A Square Dance Quiz

Continuing our pictogram series, this month we present two pictures which represent well-known figures that have been used by square dance callers for many years. You probably

learned these two calls early in your square dance lessons. As always, if you wish to check your answers you'll find the correct ones printed upside down.



Thanks to Bernard and Jake Smith of Southfield, Michigan



8 - Head men break
7 - Lines divide

INTERVIEW

NITA SMITH

LET'S TALK ABOUT THE SQUARE DANCE COSTUME



This month seemed to be a good time to talk about square dance fashions. Costumes have changed a great deal since the 1940's when floor length dresses, taking four or five hours to iron, and colorful fringed shirts were commonplace. Our interviewee is Nita Smith of College Station, Texas, a veteran of those early days and a leader in her own right in virtually every field of the activity. Today Nita heads the firm "Nita Smith Fashions" and her opinions on costuming reflect the views held by many.

We started our interview by asking Nita, "What is your opinion of the way folks are costuming for square dancing today?"

Nita Smith: In general people are dressing nicer now for square dancing — on a national scale — than they ever have. There are still areas that need improvement but they are the newer areas where the ladies have not been educated to the point of realizing how nice they can look in square dance clothes. I notice especially any time that she has been to a camp and has seen the lovely dresses there, a lady will be impressed and go home and improve her own wardrobe.

S.I.O.: Do you see a trend of change for costumes in the near future?

Nita: No, not really. I think we always — or certainly should always — stick with the early American print, the three-tiered skirts, the full petticoats. All of the lines that we use now are part of the heritage of our costumes. And we in the Southwest still enjoy the squaw dress as part of a heritage, too.

S.I.O.: Has there been a change in the last 6 or 8 years in costuming?

Nita: Yes — I think the ladies have learned to sew their clothes better. They have learned how to make patterns from what they find in the pattern books. By merely making a few changes here and there they can find patterns that are basic and this is a great help. The ladies have been encouraged to sew and this has made a great difference. The other thing is that there are now quite a few manufacturers who are making square dance clothes for the ladies to buy ready-made. When we started making our clothes there was no store of any kind that handled a square dance dress. The busy women who work and don't have time to sew now have a better source of supply.

S.I.O.: Have you noticed that these changes had any notable effect on the dance itself — either round dancing or square dancing?

Nita: No, not really. For a while when we went into so many close order drill type movements in square dancing it looked as if this might affect us because the full petticoats would get in the way. It doesn't seem to have bothered generally except maybe in a few areas where they're dancing much too fast anyway.

S.I.O.: Was there ever evidence in the past that a dance has dictated the costume or the costume has dictated the style of dancing? One influencing the other?

Nita: Perhaps in the very beginning — when we wore those long dresses. When we went to

Shaw's and wore long dresses and long petticoats they did affect our movements to a degree. The changes to our present costume were made because they were easier to handle, easier to make, they cost less — and well, we just couldn't get thru our movements in square dancing today if we had skirts to our ankles.

S.I.O.: What is your feeling about the use of the lady's dress in the dance itself — the skirt work? Is this totally missing now?

Nita: It's missing. In the Washington area recently I saw more skirt-work than I've seen in any area for a long time. It's very beautiful but it's one of the things we've dropped because we've been so busy working on the dance instead of working on the beauty of the dance. There's just not much time to put in skirt-work when you're rushing thru figures and when you're doing so many right and left hand movements a lady doesn't have time to grab her skirt and swish it around to make a pretty picture.

S.I.O.: Is there any difference in the costume worn by the square dancer and that worn by the round dance enthusiast?

Nita: Perhaps the clothes for round dancing are just a little more bouffant and a little more ornate than square dance clothes. The round dancer uses more background materials of a light fabric such as nylon — and perhaps a little more lace trimming, etc. She's just a little dressier than the square dancer. Again, in square dancing we think in terms of calicos and cottons; the round dancer has turned more to an evening dress effect.

S.I.O.: Is there any tendency on the part of the lady round dance specialist to go away from the square dance feeling into — say, afternoon or cocktail type dresses?

Nita: We do have some such trend and we have tried our best to stop this. I am very definitely opposed to it. I think there is a middle road and I do not put my stamp of approval on the cocktail type dresses to dance the rounds in.

S.I.O.: Has the availability of more elaborate and expensive square dance costumes caused problems for folks who can't afford them?

Nita: I don't believe so. In my case I have tried to be of service to the girl who sews. I tell her not to buy a dress for \$39.95 if she has the ability to sew, because she is throwing her money away. I encourage her to look at the expensive clothes and copy what she likes and what is most becoming to her — to use the dress as a service or a source of new ideas for her. If every manufacturer would do the same thing, there'd never be a problem.

S.I.O.: It's most unusual for a business person to encourage people to make their own costumes. Do you think this will ever have a damaging effect on business?

Nita: Not on my business — because my main business is the dance. My secondary business is Fashions by Nita Smith and I'm only in that because I felt there was a need for this type of thing. When I make a dress I go to Neiman Marcus for ideas — to the top in our area. We spend lots of time, energy and money on designing, proportioning and fitting our clothes correctly. We can make a girl with any type of figure — problem or otherwise — look nice with the right clothes. This is a type of service to that dancer who cannot go into a store and buy a dress that fits her. At many institutes I am asked to help the ladies by teaching them how to design their clothes better.

S.I.O.: Has the current trend in street clothes had any influence on square dance dresses — such as shorter hemlines, backless dresses, lower bodices?

Nita: To some degree, yes. We have all shortened our square dance dresses at least an inch since all the dresses in the world have shortened. Pattern books influence colors, too.

S.I.O.: What is the color which you think is coming in or will be here for the next few months?

Nita: Big displays in the stores show purples and lavenders and magentas — the wine and plum colors.

S.I.O.: Back to length. If the street dress lowers would you say that square dance costumes might go back to the almost floor-touching length?

Nita: Perhaps, if the dresses went down to the

ankles as they did once back when I was in high school. We who work in fashion try to keep the length of square dance dresses at the level most becoming to most women, just far enough below the knee that the back of the knee is covered when they add the full petticoat. The back of a lady's knee is an unsightly part of her body and so many people who insist on showing it have certainly never taken a good look at themselves from the back.

S.I.O.: In the same category, what about the sleeveless dress — the real thin strap top? Can't this be unattractive, too?

Nita: A slight covering over the top of the arm can do wonders for attractiveness. The lady who has large arms and wears no sleeve whatever doesn't look as nice as she might. By just covering that arm slightly she makes a much more pleasing line to look at but she doesn't take away from the comfort of a sleeveless dress. The comfort is important but this is a way where the looks are not impaired, either.

S.I.O.: How do you feel about the square dance dress that is backless?

Nita: To what degree? I think a slightly low neckline in back is very cool and comfortable provided it doesn't dip so far the man has to touch the skin. This is uncomfortable both for him and for the lady.

S.I.O.: Who would you say dictates square dance design?

Nita: I don't think anybody does. It is something that was passed down to us from perhaps a hundred years ago and we have modified it to our taste in modern square dancing.

S.I.O.: The dancer — the designer — the club — wouldn't one or all of these have some influence on the dressing and designs?

Nita: Not in changes particularly but if you're speaking of a unit like a club, the leader in that club who does not dress properly herself and does not help her girls to dress, may be part of quite an ordinary looking club. A good leader, however, will have been trained to train her dancers as to their attire.

S.I.O.: What percentage of the ladies today would you say make their own square dance wardrobe?

Nita: Oh, I'd say about 80% or 90% of them.

S.I.O.: There are lots of square dancers and still relatively few manufacturers so this percentage probably makes sense. What is your opinion of a matching shirt and dress combination for the couple?

Nita: I think they're effective and charming. I always did like those great big plaids and the great big flowers on a big man but I do think that solid color shirts matching the lady's dress are very becoming on today's dance floor. The use of yokes in the colors to match the florals in dresses is better than a full floral shirt. However, the western shops today have quite a few "op-art" materials in their western shirts. It's also a question of age. A young square dance caller can get by with almost anything; the older caller looks better in a white shirt and a beautiful tie or even a light blue shirt and a darker blue tie. The added color is important.

S.I.O.: What is your opinion of the uniform club costume?

Nita: It makes for a very beautiful picture on the floor but I also think it makes for problems. Any time you try to have 30 women agree on a style you are asking for problems. Exact necklines, exact styles and colors — it boils down to the fact that not everybody can wear the same thing. Blondes, brunettes, old, young, tall, fat, you have all kinds of women in a square dance club. Really, the quarrels and little spats that might occur as a result of trying to get all these people to think together would not be worth the beautiful picture. It's just better to have happy faces in what the women choose to wear.

S.I.O.: Have pantalettes been adopted by most of the female square dance population?

Nita: Yes, I think so. The lengths have still not been decided on by the majority but I do think we have finally sold the square dance ladies on wearing some type of pantalettes.

S.I.O.: Do you think there is a good standard length for pantalettes?

Nita: Around 2" to 3" above the knee is a good length for almost everybody.

S.I.O.: Do you see any changes in men's square dance styles?

Nita: There are changes in materials for men's trousers, certainly. They're making some wonderful combinations of dacrons and cottons which look like wool but are much cooler and easier to take care of.

S.I.O.: This may not exactly be on the subject of fashion but it is important and I know you have strong feelings on it. What tips would you give dancers on the care of their feet?

Nita: One of the very first things would be to train them to stand properly on their feet. Thru other types of dancing than square dancing I've been trained to show people how to stand so that they can rest their bodies. It has lots to do with posture. And the other thing is that the girls must learn to wear better shoes. The little house-slipper things simply do not give enough support; any good foot doctor will bear me out on this. He will tell you that we must train the ladies to dance in shoes that have a little bit of heel, which offers more support, and to stand on the outside of the foot rather than letting the ankle sink in the middle. A good ballet teacher can help a club by showing them how to use their feet. Too, the use of some kind of foot powder within the shoe will make a great deal of difference in the comfort and ease of dancing. Powder with borax in it can be used both in the shoe and on the foot. Johnson's Baby Powder is good. Another hint for comfortable dancing feet is for the girls to prop their feet up on something any time they can. It helps circulation and is a good general rule—built on a doctor's advice—for people who have to be on their feet a lot. It applies to men as well as women, of course.

S.I.O.: This may be a "hot potato" but would you care to comment on square dancers in square dance costumes going out to a bar—say—wearing these costumes?

Nita: It's a "hot potato," all right, and I have stood up in many groups this last year and asked them to please remember that they are square dancers as long as they are in square

dance costume. Because we have established such a wonderful reputation among hotel operators and townspeople at national conventions, festivals, etc., I would hate to see our image destroyed by a few people who go into a bar. It's hard for the other people in the bar to realize, for instance, that the square dancer's exuberance doesn't come from the bottle of beer he might drink but just because he's a happy square dancer. Lots of people can get a very wrong impression. If the dancers want their bottle of beer, which is their business, I'd prefer that they do not go after it in square dance clothing in some public place.

S.I.O.: How much influence does or should a man's opinion have on how his wife costumes?

Nita: It's a very individual matter. Some men take a great interest in how their wives look and will probably be more interested if the lady asks an opinion and then follows it after it's been given. Most men who give an opinion are serious about it and they'll take much pride in how you look if you follow it. A lady should be careful, too, about how much of her husband's money she spends on square dance clothing. Moderation is a good rule.

S.I.O.: On the other side, how much influence should the woman's opinion have on the man's costume?

Nita: Usually how a man looks is pretty much a lady's business because she's the one who takes care of the laundry, the buying of the shirts and ties. She should take a very great interest in her husband's appearance.

S.I.O.: Finally, do you have personal feelings regarding the costume we dance in and the part it plays in the contemporary square dance picture?

Nita: I think the costume is of vital importance. So vital that if we took all the costuming out of our square dancing, the activity would just almost die. Costuming sets the pace for the whole dance movement.

THE DANCERS SPEAK OUT

Next month *Sets in Order* interviews Dan and Madeline Allen of Larkspur, California. The Allens are long-time veterans of the square dance activity and have very definite opinions formed during 20 years of square dancing. In the March issue we pin them down on their thoughts concerning the activity yesterday, today, and in the future. Interviews in this section in the coming months include discussions with many of your favorite square dance and round dance personalities. If you have any specific questions you would like us to put to the experts, send them in. We'll do our best to get the answers for you.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



THE MANY FACES OF COMPETITION

By Chip Morgan — San Diego, California

AS REPRESENTATIVE from the San Diego Square Dance Assn. to the Ad Hoc Committee surveying square dancing in California, it seems to me there is one area in square dancing which has never been covered by any survey and it has had quite an influence on us. I am speaking about competition. Serious thought should be given to this topic. Competition is defined as a contest between rivals; or, the effort of two or more parties, acting independently, to secure the patronage of a third party by offering the most favorable or attractive terms.

Think for a minute about competition. For example, haven't callers tried to outdo one another by being "firstest with the mostest," sometimes at the expense of the dancers and clubs? Haven't they tried to make names for themselves by coming up with some new movement or combination of old movements and renaming them in order to become known as the caller who wrote this or that? Hasn't the fast pace of more new movements been brought about by just such tactics? True, innovations are needed by any group but an overabundance can, I'm sure, be detrimental to any cause.

Clubs also compete. Clubs have increased in numbers over the years yet our total number of dancers has remained fairly constant. Thus, there are fewer members per club and they need more members to survive.

How do they attract visitors? They think they need gimmicks so they go into strong competition with each other. They try to outdo the other clubs, sometimes at great expense and labor, only to wear out their own club members after a time.

In time we may find that the greatest gimmick of all is to bring the club and caller together and furnish the dancer with a fun-filled evening of dancing, relaxation, friendliness and a feeling of being part of the group, not an outsider whose dollar is all that is really desired.

We have become "big business" at the expense of what square dancing was really intended to be—"group fun and an association with persons who enjoy belonging to such a group." Perhaps we can yet recover with united efforts of all individuals, clubs and associations.

THE LIQUID CONDITION OF SOLID STATE

By Bud Ganzell — Woodland Hills, California

WELL, WELL, the Madison Avenue boys are at it again. Have you noticed? Those changes that have come into recent ads for PA systems? The "new" nomenclature? "Transistorized" has lately become "Solid State"; "dust cover" has soared to "Encapsulated"; "up-to-date" is now "State of the Art!"

Why didn't the copywriter simply say "totally transistorized?" Three reasons. First, because of some wool that was scattered around several years ago. Remember the '50s? The word was "transistorized." And it isn't the fault of the ad men that you thought it meant "all transistorized." Even if they didn't bother to tell you.

The second reason is that "transistorized" has become a questionable word in the

copywriter's lexicon. Teenagers, you know. They've bought Mickey Mouse transistors by the millions. So, for Dad, "Solid State Component."

The third reason is, some equipment now on the market really does represent opening shots of a new revolution. Catchwords here are "components" and "device." Component is the woolly one. It's good but device is gooder.

How and why transistors and tubes work isn't important to us but what makes them work is very important. Voltage makes a tube go. The higher the voltage, the harder it works. A transistor, however, works on current flow and there's a limit to how much can flow.

Think of voltage as pressure. Build a bigger fire under the boiler and you build a more powerful locomotive. But electrical current is like water in a garden hose; there's only room for so much to go through. And the "state of the art" is such that transistor engineers can't make a bigger hose without prohibitive penalties.

The pump to increase the 110 volts from the wall outlet in the hall to that super pressure is heavy, hot and subject to failure. A solid state amplifier does nicely on 110 volts direct, but its output is limited to about 20 watts. If you set up your amplifier in an empty hall with the small 20 watt amplifier, it may sound perfectly adequate. But when the dancers fill the hall it can take as much as 10 to 20 times the wattage to cover. Now that you need 50 to 100 watts to cover the hall the solid state amplifier is going to need amplifier stages that would be so large it would make the present callers' sets feel like a bantamweight in order to obtain the current flow.

Don't give up yet, tho'. Nomenclature notwithstanding, electronic engineers are working every day on the problem and some day we will have that amplifier, speakers, etc., that weigh less than an empty record case.

THE CHALLENGE

By Joe and Dottie Moncrief in A-Square-D Grapevine, California

IN BEGINNERS CLASS the Caller-Instructor challenges the dancers with something different. He does this in two ways: First, by introducing new *basics* and second, by rearranging the known basics into (sometimes) new and different patterns. The latter is the real challenge, to both beginners and accomplished dancers alike.

The challenge is not the unheard-of Ocean Spin or other new, totally non-descriptive names for figures that take 32 beats of the music to complete, while the Caller nonchalantly selects another record or, unconcerned, counts the number of squares that stop. And we wonder why people drop out of square dancing! The dropouts are seasick from the Ocean Waves and they are dizzy from Spin the Top and Dixie Spin. They are tired of going a third night a week to square dance "College" (also called "Workshop") so as to be able at *open* dances to dance a quarter of the time on two other nights. Mostly though, they are weary of standing the other three-quarters of the time at so-called fun level dances.

Dancers, let's not be hasty and blame the callers for this, because we are responsible — by our acceptance of SO MUCH of the SO NEW and SO DIFFERENT, by our tacit approval of the "easy" challenge. There probably is a lesson here for Round Dancers, too! And this kind of challenge *is* easy because even an expert in anything can be stumped by asking him to do something he doesn't know how to do... So... we dancers now have a Challenge for you callers.

Beginning January 1, 1967, and for a period of one year, at fun level, *open* dances, call only 25 or 30 standard figures taught in beginners classes, woven into new and challenging patterns. This way we will, at least, know what you are saying. The time between now and the start of this project should be used to explore, find and publish more of the millions of unused, practical patterns possible...

During 1967 review carefully all other exciting figures (to be introduced later, if appropriate) for simplicity and descriptive terms...

And dancers, here is our challenge. When a Caller calls an evening of enjoyable fun level, *open* dancing, we are going to go up and tell him that he did so . . . We will invite our friends back into square dancing and we will *take* them to fun level, *open* dances where we will all HAVE MORE FUN SQUARE DANCING!

PAUSE FOR REFLECTION

By Russ Smith — Hancock, Michigan

WHEN ALL OF A SUDDEN one's activities come to a screeching halt, that one may have time to sit back, ponder and reflect. I had this opportunity when my "ticker" rebelled last spring and it seemed necessary for me to slow down a little. I had been planning to retire soon from my job of teaching Metallurgical Engineering at Michigan Technological University and this just made the decision more positive.

In 1947 we started some square dancing — Lady Round Lady style. In 1950 we visited the Prescott (Ariz.) Festival on our way to the west and found out how little we knew so learned to call and that year the Copper Hoppers Square Dance Club was organized. Since then we've organized two other area clubs. The recent 14th Annual Copper Country Square Dance Festival had about 30 squares so this represents quite a growth for our area.

Since I'm the only caller here it means that I have to run a callers' school to get some new blood to take over my duties in calling and teaching so that square dancing will be perpetuated.

The odd thing is that we feel that we can go on forever until we are nudged, more or less gently, to review our situation. As I look around at the many expressions of thoughtfulness in the way of cards and flowers from our friends I realize what a host of them I have made over the years. It makes me realize what a wonderful activity our square dancing is and also makes me want to pass along to those who find themselves in a whirl that is over-demanding, to stop and evaluate what they are doing before they, too, get the warning signals. Moderation, even in square dancing, is a wonderful thing.

TO BE OR NOT TO BE — LET THEM DECIDE

By Stan White in Oregon Federation News

THE "DROPOUT MYSTERY" is simple enough; the real mystery, to this writer, is that so many dancers and leaders are so blind. Dancers drop out of the picture for three elemental reasons: (a) they HAVE TO, (b) they WANT TO, or (c) they just plain can't fit the square dance pattern.

Under (a) come financial and physical problems of almost as many descriptions as there are people; all are good reasons to the participants, no matter how "flimsy" they may appear to the gung-ho type square dance loyalist . . .

Under (b) it should be remembered that not ALL people exposed to square dancing will fall madly in love with the activity . . .

Finally, classification (c) makes the most important truth: It takes a special breed . . . to fit the proper delineation of a genuine square dancer. We're talking about a guy/gal who likes other people in quantities; is able to adjust to rapidly differing social structures from night to night; who is willing to "give, go along with the will of the majority," cheerfully; is able to work unselfishly for the good of the whole; is loyal to his caller and club officers and to the "super-groups" who rule his Area and State organizations. We label these "perfect persons" and the only reason square dancing has endured all the years since the reincarnation days of the late '40s is because there ARE so darn' many of these unself-seeking people actively associated.

Further, let's also admit that the people who DON'T fit the "perfect" mold are NOT,
(Please turn to page 91)

SQUARE DANCE GRADUATION IN VIETNAM!

By Shelly Blunt — Saigon, Vietnam

THERE IS SOMETHING ELSE besides a war going on in Vietnam — and that's square dancing. A kind of climax was reached last August 14 when a graduation square (and round) dance party was held in the main auditorium of the Vietnamese-American Association (VAA), Saigon. The class was comprised of 59 students of Vietnamese, Chinese, Philippine and American origin. The size of the class is believed to be a record for the VAA.

The class was sponsored by the Cultural Affairs section, a division of the U.S. Embassy in Vietnam. American square dancing is one of the many VAA programs which help to foster better understanding between the peoples of Vietnam and the United States.

The graduation exercise climaxed an intensive 20-week course of instruction in American squares and rounds. Instructions were also given on club organization with the group now in process of writing a constitution and naming the club. Classes were held on Sunday afternoons, a day which proved to be most convenient for the group. To accommodate the students even more, all classes were divided into two two-hour sessions, the first at the Saigon VAA from 3 to 5 P.M.; the second at the Cholon VA (in the Chinese quarter of the city) from 5:30 to 7:30 P.M. The VAA furnished a car and driver to see that this was carried out. What with transportation like it is over here this method of "bringing the classroom to the student" proved to be highly successful and spoke well for square dancing.

Language Problem Licked

To get around the language barrier, where any existed, lesson plans written in English were distributed at the beginning of each class as an aid in recognizing some of the words the students could expect to hear during the class. They also served as a study guide at home. Each lesson plan contained words of encouragement, reminders on square dancer courtesy

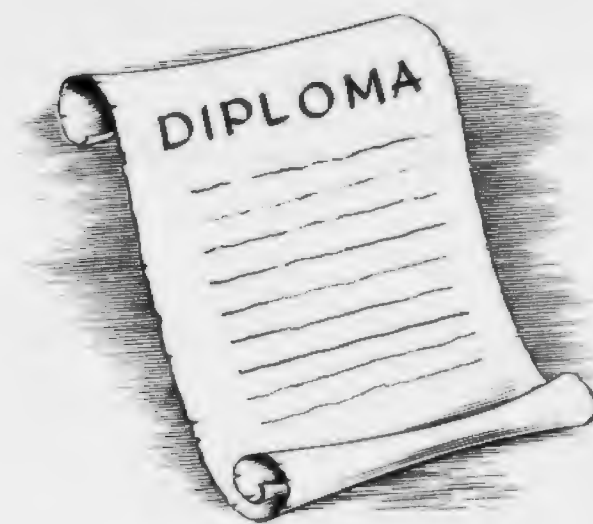
and a description of each figure to be taught that day.

Interest in the American square dancing in the Saigon/Cholon area can best be measured by the fact that the usual class drop-outs just didn't happen! Instead, as new students joined the class they would tell their friends about it and their friends would come down the next time, etc. I found that the hardest thing I, as teacher, had to do was to explain that we had to have a cut-off *somewhere*, with the recommendation that the newcomers join the next class. A lot did, judging by the size of that next class which started with four squares.

In addition to learning a million things about teaching square dancing I had to "play it by ear" in areas of traditions not yet updated to accommodate square dancing. One of the first hurdles was to entice the gents to ask the ladies to dance and then return them to their seats afterwards. The next was the intimacy of the Star Promenade. Putting the arm around the waist of the partner or corner just wouldn't come thru so the descriptive part of the call directed that they "pick up your partner with an elbow hook." This was more readily accepted. After several weeks they began to get the square dance feeling and responded nicely to the original figure. Students of Oriental customs will tell you that this was an achievement.

For round dancing we had to limit ourselves to the more simple mixers. Among the group's favorites are Left Footers One Step, Patty Cake Polka and White Silver Sands. Classed as their "numbah one" round is Hully Gully, slightly rewritten to fit the flip side of Comin' On. It was very pleasing that the dancers accepted round dancing at once as an integral part of square dancing.

At graduation time there were several American visitors at the party. The hall was gaily decorated with just about everything the decorating committee could think of. And back



copies of Sets in Order were searched and researched for ideas. About the only sad note was the lack of the usual square dance garb. No flowing skirts, western shirts, string ties, etc. It's my hope that some day the dancers *will* have this type of apparel. Perhaps someone reading this, after cleaning out closets, would send some of their used square dance clothing to: **Director, Cultural Activities Of-**

fice, Vietnamese-American Association, c/o JUSPAO, U.S. Embassy, APO 96243, San Francisco. They would be distributed fairly to dancers and students alike — over 100 of them.

It was — and is — a real thrill to participate in this activity of “joining forces” thru square dancing and I’m everlastingly grateful to all those in the U.S. who helped so generously to provide teaching material.

As a memento of the graduation this montage of pictures (right) was prepared for the dancers

(Below) the list of graduates of the group sponsored by the Vietnamese-American Association Saigon/Cholon, Vietnam

The Ladies

Duong Thu Cuc
Truong Thi Dung
Le Thi Chieu My
Tu Dieu Quang
Le Thi Lu Van
Tran Tho Tho
Pham Thi Thanh
Truong Kim En
Phan Thi Kim
Lam Yam Huy
Dang Thuy Phuong
Hoang Thien Nga
Pham Ngoc Huong
Luong Hue Nghi
Nhan Ngoc Luong
Lam Le Minh
Diep To Ha
Huynh Tan
Phung Xu
Tran Nu
Luong Nghuyet Que
Lao Kien Long
Huynh Cheo Dung
Lam Ngoc Hoang
Truong Yen Mieu
Phan Cam Nhu
Ha Ngu Muoi
Tang Chieu
Elliza Wu

The Gents

Khong Huu Van
Le Oren Simpson
Pham Ngoc Huong
Dinh Tuan Hung
Nguyen Van Hay
Dennis Papendick
Cao Van Quan
Ho Van Hoi
Vu Duy Hai
Tran Nhu
Nguyen Van Huyen
Pham Ngoc Diep
Tran Thien Qui
Nguyen Ngoc Dung
Do Dang Nghinh
Trinh Thai Hoc
Nguyen Ba Nghia
Hoang Thanh
Diep Binh
Ly To Ha
Nguyen Trung Truc
Manuel Juco, Jr.
Larry Lancaster
Li Cam Phuoc
Nguyen Duc Thu
Luc Van Bieu
Vuong To Ha
Nhieu Ban
Ly A Tu
Hong Nam



STYLE SERIES:

WHAT MAKES IT FLOW?

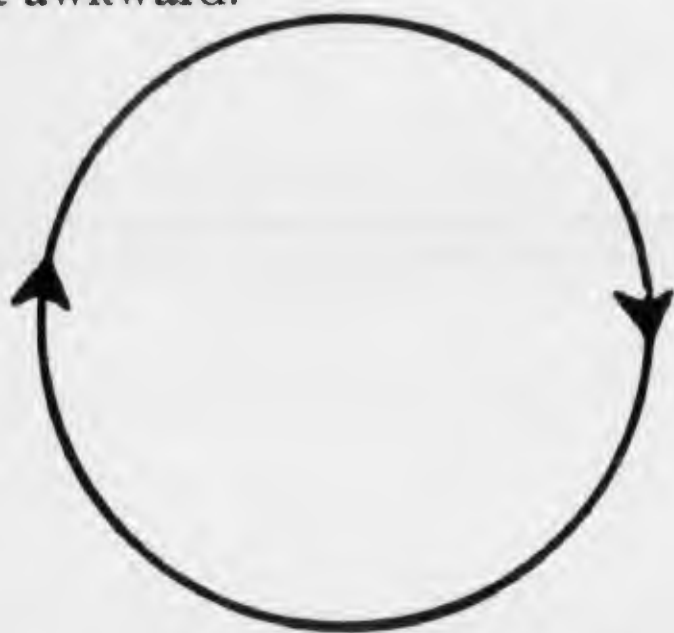
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UNCOMFORTABLE



... SO ...

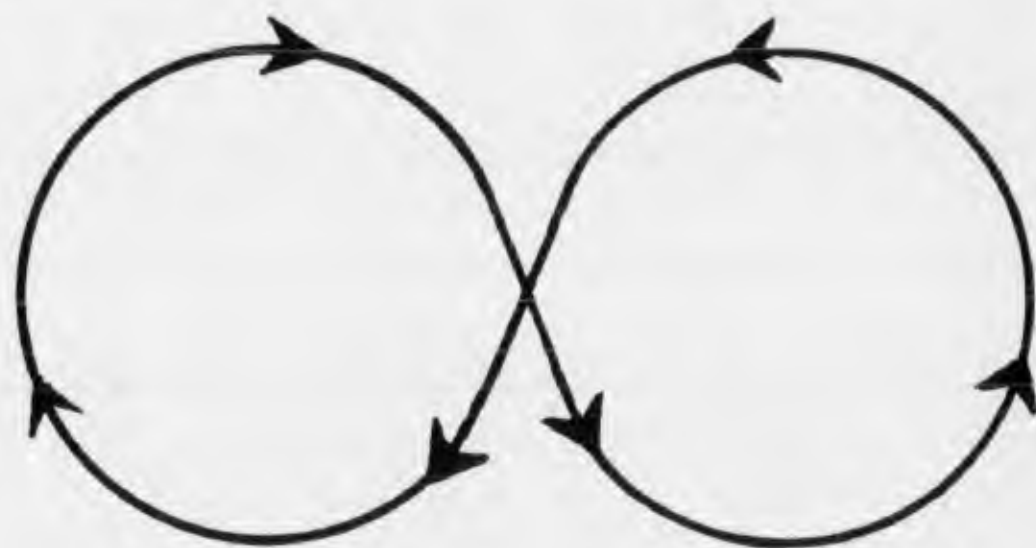
COMFORTABLE DANCING is a combination of moving to the beat of the music and directing oneself in obedience to the laws of good body mechanics.

At one time or another you have undoubtedly faced the realization that a given movement or combination of movements were just downright uncomfortable. Perhaps you gave little or no thought to what it was that made you feel as you did. On the other hand you may have stopped to analyze what you were required to do in order to determine what made it awkward.



Perhaps the simplest example of comfortable flowing movement would be a circle where you are able to join with seven other dancers and simply move to the left smoothly, without starting and stopping, without bumping into

anyone, and without changing the normal path or direction.



Another example of natural flow and continuous movement would be a figure 8. If done correctly the man's part in "all around your left hand lady — seesaw your pretty little taw" is an excellent example of a figure 8. The male dancer is moving forward all the time and in 16 steps he describes a loop clockwise around his corner, then counter-clockwise around his partner.

Another example might be an allemande left followed by a right arm turn your partner. Or an allemande left leading into a grand right and left, or weave the ring. Without stopping to figure out why, the dancer will have the satisfaction of moving effortlessly through patterns of this type.

COMFORTABLE



Our thanks to our Models —
members of Square Riggers
of Costa Mesa, Calif.



...FAR...



...SO...



...C..RUNCH!

To be comfortable, subsequent movements in square dancing should be compatible. That is, one must blend well with the next. The forward movement of the body should not be suddenly stopped, requiring that the person shift into reverse without adequate warning.

If you were to use stop-photography and trace the forward motion of dancers in any given figure by describing arrows on the photographs, you would have a vivid illustration of what we are talking about.

Let's take a look at a common square stopper suggested by Jay King. In a couple promenade (1) head couples 1 and 3 wheel around (2). The reverse direction in this manner does not stop the flow, for it is all part of continuous movement. It is quite natural here for those couples who have reversed to continue on in their new direction. The facing couples then pass thru (3) and are told to move on to the next. Here the caller could select any number of movements including the star thru, a right and left thru, or a do sa do to make a continuous forward motion for both couples. Instead he calls for a *crunching halt* as far as the men are concerned by calling a "two ladies chain" (4).

To comfortably complete a two ladies chain, the men must maneuver slightly to their right

in order to receive the new lady with their left hand for a courtesy turn. This requires some doing for the men must first come to a dead stop, then back up slightly, and make a half-left face turn to be in position.

Contrast this with another commonly used movement and see if the significance of continuous flow in the patterns isn't evident.

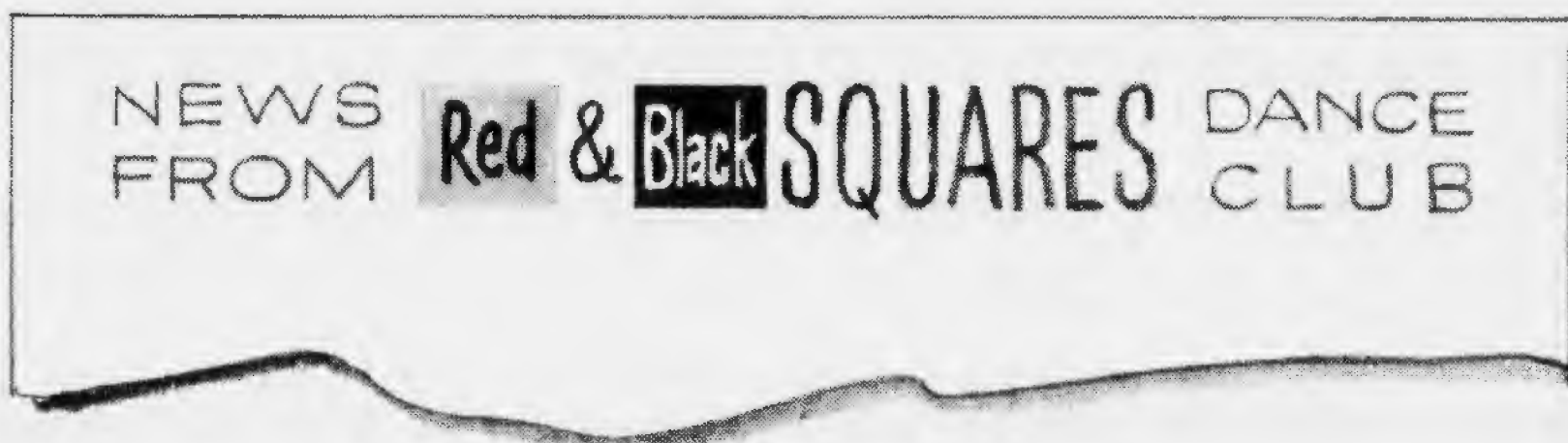
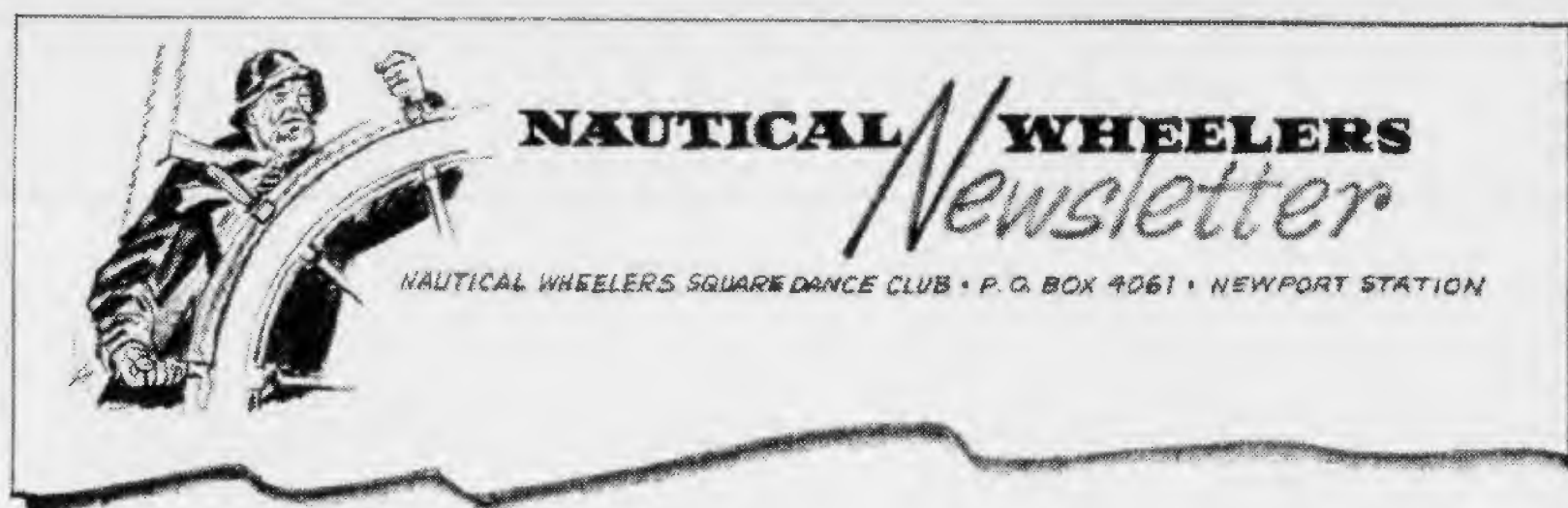
Two couples (5) join hands and circle to the left (6). Here we are starting with a basic simplicity of flow — a circle left movement. After circling half, do a frontier whirl (7). The man's momentum makes the change of direction a comfortable one. The girl's direction (8) continues, and the two couples end the movement (9) back to back with little fuss or muss.

In this latter example there has been no awkward hand change, no sudden stopping, particularly if the follow up movement is compatible. You might give special attention to these the next time you're dancing, and if you're a caller you might try taking the dancer's spot for a few minutes to feel the difference between the two examples.

Next month we have cooked up a series of contemporary movements which appear to blend well with each other, thereby following the figure 8 or weave the ring-type of motion.

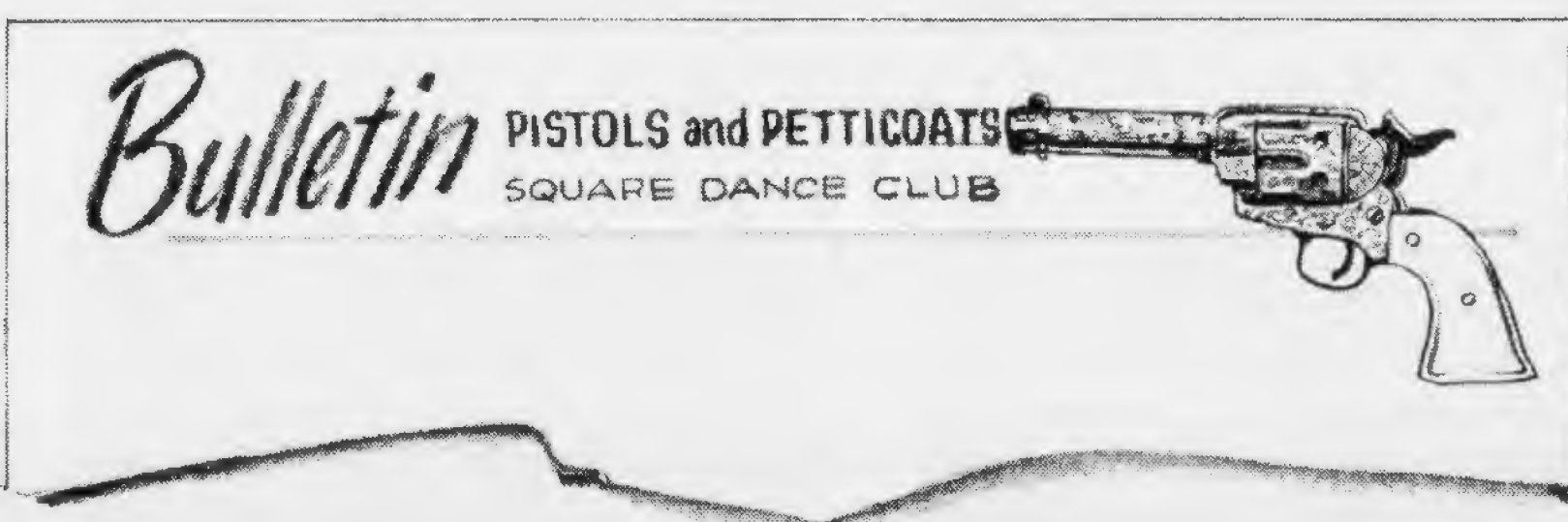
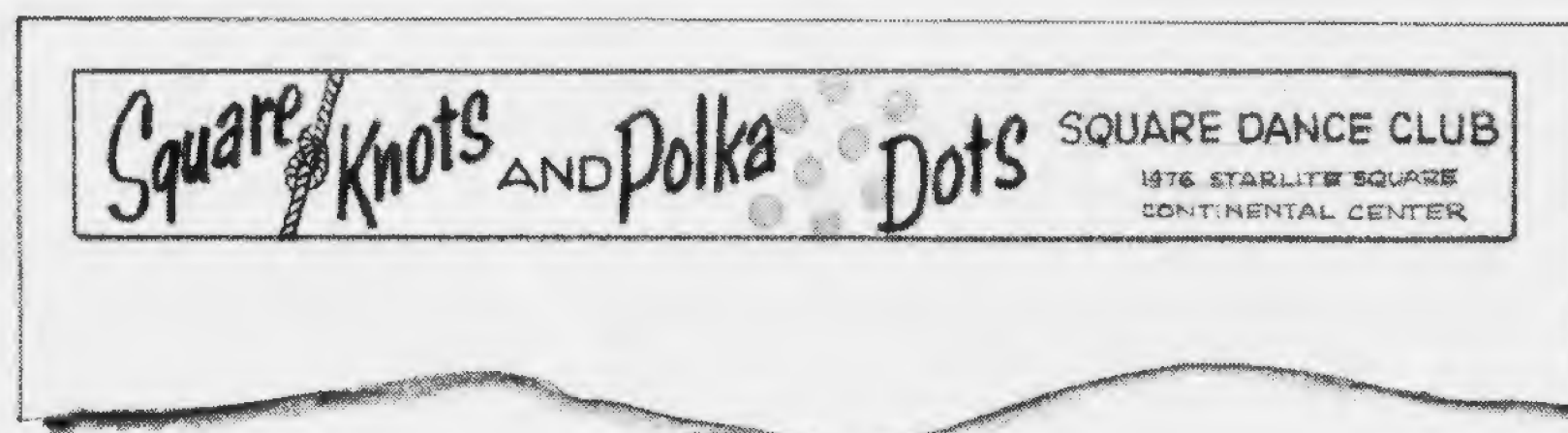


LIFT and USE



THE CLUB NEWSPAPER and the association bulletin serve an important responsibility in today's square dance activity. If the idea for having a newsletter seems important, then it's equally important to be sure that the work is neat and attractive. People resist reading something that is difficult to decipher, that appears messy, or which seems to have been "tossed together." On the other hand, a fitting

heading and a neat printed or mimeographed job will do a great deal for your square dance organization. This month artist Dillinger comes up with some ideas for newsletter and bulletin headings. The more original you can be in tying in the name of your particular club or group with the art work for your bulletin, the greater will be your success.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

North Carolina

The Dixie Twirlers Club of Raleigh was formed in January 1965 and, for such a young club, has been a busy one. Earl Woodard, Jr. was the first president and Mack Pipkin the club caller. The club has conducted beginner classes, planned weekend outings for the entire group and attended festivals. They have also done demonstration dancing for industry recreation clubs and worked with the teenagers. President is S. J. (Doodle) Keith.

Texas

Trails End Trailer Park in Weslaco is now featuring square dancing, with new classes going on weekly. There are now four squares of dancers in the park with more coming in. Ellis Craig is the caller and says that visitors are welcome to the Saturday night dances.

It's possible to find a square dance in San Antonio every night of the week — except Sunday. Passers-thru are invited to call PE 5-7334 or TA 6-2050 and a member of the San Antonio Square Dance Assn. will be pleased to give out information about the dancing. The association is also interested in hearing from callers who plan a Texas tour in 1968. They may write Woody Thompson, c/o the Association, 409 Sandalwood, San Antonio, Texas.

—Joe Barry

New Mexico

The Bayard Swing-Thru Square Dance Club sponsored a square dance on Sunday P.M., Jan. 29 from 3 to 6 P.M. Marshall Flipppo was the scheduled caller.

—Wanda Beck

California

Tule Twirlers of Porterville hosted a large visiting group from several Central California Clubs on November 19 when guest caller Gayle Crouse from Quartz Hill was at the mike. Clubs represented were the Whirlwinds, Whirlaways, Y-Nots. On January 21 Dick Wai-bel of Fresno was the guest caller.

—Bud Brookins

Callers Bill Foross, Ted Wegener, Vera Baerg, Carl Willison, Jim Lowe, Lee Boswell, Al Rude, Paul Maupin and Ralph Hill called at Hill's Rancho in Gardena on December 11 at a dance to benefit the Garden Valley School for Mentally Retarded Children. Sponsoring clubs were the Top Notchers, Square Jokers, Square Jets, Honeycombers and Yakin' Teens.

At the D.C.P. (Dancers-Callers-Publications) meeting on November 12, a chief (and hot) topic of discussion was regular square dancing in the "pizza parlor" type of restaurant where there is an adjacent bar. Conclusion drawn by this group, which is quite active in the Southern California area, is that nothing is done for the public image of square dancing by participation in the restaurant dancing. Another subject presented was the possibility of uniting all "singles" clubs in the state and bringing them together for annual get-togethers.

—Charles Naddeo

New Jersey

The Pioneer Round Dancers, who meet at the Hayloft in Asbury Park, have voted the following the most popular round dances of 1966: So What's New?, Polonaise, Mexicali Rose, Lisa, Suzette, Remember When, Desert Blues, Engine #9, Hot Lips, Siesta in Sevilla and Neapolitan Waltz as the Classic.

February callers at the Jersey Shore include Manny Amor on February 11; Al Brundage on February 18; and Glenn Cooke on February 25. All of these callers will appear at the Hayloft in Asbury Park.

—Meg Barr

Maine

Square Knots and Polka Dots of Bradley planned their Third Annual Mardi Gras Ball for January 28. Theresa Moran was on hand to call and Duane Howse cued the latest rounds. Costumes, decorations, gimmicks, all pointed to a 'way-out fun affair.

Back in November the Square Knots, etc., held a dance honoring all callers in the area. There was an excellent turnout for this happy evening and callers honored included Earl

ROUND THE WORLD of SQUARE DANCING

Bonsey (Lords and Ladies, Sangerville); Sumner Rogers (Granite Squares, Stonington); Bruce Trenhold (Spud Spinners, Glenburn); Forrest Pooler representing Vince Conners (Whirling 8's, Hampden), and Albert Parady representing Lee Spalding (Canoe City Promenaders.) The club dances regularly on 2nd and 4th Saturdays at the Helen Hunt Auditorium in Old Town and visitors are welcomed.

—Hank Jordan

British Columbia

The Wheel N-Stars of Penticton was formed about 8 years ago and has 90 members. On the third Saturday of each month the club holds a party night, bringing in callers from various provinces of Canada and from the States. A recent venture was to charter a bus to Vernon, about 80 miles from Penticton, transporting 40 members to the Vernon Square Dance Club for a visit. Other such visits are planned for the future. Each year the Wheel N-Stars host the opening dance of the B.C. Jamboree Square Dance Assn. which is held on the largest outdoor floor in Canada.

—Vera Wilkes

Germany

New president of the European Assn. of American Square Dance Clubs is SFC Ken Peach. Secretary is Trudy DeVault; Vice President, Jay Martin; Treasurer, John Rink; Pub-

licity Director, Rudi Pohl; and Publication Editor, Bill Johnson. The October meeting of the Board of Directors was held at the Community Center in Wiesbaden; at this meeting bids were taken for the Spring Jamboree in 1967.

Mannheim Mixers planned their 10th Anniversary Dance along with Bill Higgins' Going Away Party for November 29 at the Benjamin Franklin Elementary School in Mannheim.

Spain

The Rota-Whirlers of Rota are located at the Joint US-Spanish Naval Station there. The membership is made up of all levels of the command. Active membership runs about 56 couples, probably the largest square dance club in Spain. Club caller is Jack Ritter; club president is Jim Willis. Last year the club held several exhibitions for the Naval Base and for the Spanish people, as well. On May 22, the club held an exhibition in a bullring at Jerez de la Frontera which was very well-received. On June 6 the club was host to a Summer Jamboree at the Moron Service Club in Seville where Bob Osgood, Bob Van Antwerp and nine squares of the American Square Dance Workshop were guests. Rota Whirlers dance at the Chapel Annex on the Naval Base every Friday night.

Mississippi

The Greater Jackson Square Dance Council came to life sponsoring Harper Smith at a very successful dance. The next dance featured

Caller Bill Cooper smiles benignly over the graduating class of the Swinging Squares, Port Credit, Ontario, Canada.



These are members of the Silver King Square Dance Club of Punta Gorda, Florida, who were recently given a topnotch write-up in the local Herald-News.



Andy Andrus and was held in the very new Council Hall which used to be the old Boys Club on Hiawatha St. in Jackson. The building was closed for 8 years but square dancers in the area joined forces, cleaned and remodeled the building so it could be used for square dancing. Sparkplug of the group is Ed Drummond who worked so hard to help the Rockport, Texas, square dancers to get their building. Ed is Council president and dedicated the first dance in the Jackson building to Ned Pigg, who had been such a willing worker on the clean-up but later lost his life in an electrical accident.

The Swing-a-Way Club dances every Friday in the Council Hall with Charles Scott and Julius Bennett as co-callers. Visitors are always welcome to come in and dance. —Sarah Null

Manitoba

At the October meeting of the Square Dance Callers Assn. of Manitoba caller Earle Park presented a Workshop and taught Mexicali

Rose, later Round of the Month in the area. The association plans its Annual Callers Jamboree for Winnipeg on April 29. —Garry Hall

Colorado

On Feb. 4 thru 12 the member clubs of the Denver Area Square Dance Council will participate in the Home & Garden Show at the Denver Coliseum. Two squares of dancers from various clubs will dance during show hours.

Beryl Main, Don Franklin and Lloyd Way will call for the Denver Council's annual Fun 'n' Friendship Frolic on May 15 at Roller City West. Advanced club dancers will host intermediate graduate couples, introducing them to club square dancing. —Walter Lostroh

Ontario

Ski-Town Squares and Silver Moon Rounds dance in a Little Red Schoolhouse that is about 80 years old. They dance about 8 sets on the excellent hardwood floor which took many hours to put in good condition. Three square dance couples are proprietors.

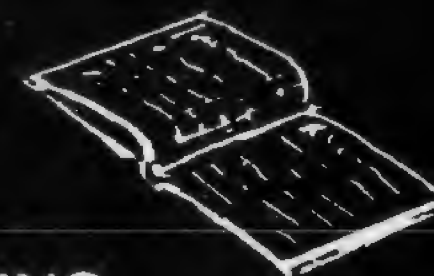
Port City Squares danced on a float in Oswego, New York. This club was the first to enter a float in the local parade and also the first to hold a block square dance in central New York.



FEATURE FASHION



Claudia Holloway of the Swinging Sweethearts, Long Beach, Calif., models a two-piece dress of white nylon with a red nylon organdy overskirt. Self-ruffles trim the puff sleeves which are further adorned by perky bows. The dress was designed and made by her mother, Joan Holloway.

*February 1967*

HERE ARE A DOZEN DANCES from the repertoire of Bob Ruff, Whittier, California. The movements are shown in the order in which Bob uses them. They are not necessarily his own creations but may be parts of many patterns suggested by a number of square dance authors. To all of the authors we say "Thanks."

One and three pass thru
Both turn right
Around one to a line of four
Pass thru
Wheel and deal
Centers box the gnat
Dixie daisy
Cloverleaf
Centers box the gnat
Dixie daisy
Cloverleaf
Centers box the gnat
Dixie daisy
Cloverleaf
Left allemande

One and three half square thru
Right and left thru with the outside two
Inside arch, dive thru
Pass thru
Right and left thru with the outside two
Face your partner, box the gnat
Right and left thru the other way back
Bend the line
Pass thru
Face your partner, right and left thru
Inside arch, dive thru
Square thru three quarters
Allemande left the corner

One and three the ladies chain
Two and four right and left thru
One and three square thru
Swing thru the outside two
Eight circulate, twice
Box the gnat
Pull by, corner swing, promenade home
One and three right
Circle to a line
Pass thru
Wheel and deal....
Centers star thru, then
Square thru
Swing thru the outside two
Eight circulate twice
Box the gnat
Pull by, corner swing, promenade home
Repeat for side couples

One and three ladies chain
One and three right and left thru
Couple four, only, face your corner
Box the gnat
Square the set like that
Two and four cross trail
Around two to a line of four
Pass thru
Cast off three quarters
Men star right
Girls star left
Everybody reverse
Men step in behind your date
Right hands up, star all eight
Girls step out
Pass one man
Everyone left allemande

One and three right and left thru
Same two half square thru
Eight chain thru
When you're done right and left thru
Cross trail, you turn back
Square thru the outside two
Frontier whirl
Right and left thru
Dixie chain
Girls turn back, box the flea
Girls turn back, Dixie chain
Girls turn back, box the flea
Girls turn back, Dixie chain
Girls turn back, left allemande

Couple one go down the center
Split the ring
Around one to a line of four
Line of four, forward to the middle
Bend the line
Opposite box the gnat
Right and left thru
Pass thru
Split the outside two
Around one to a line
Lines of four pass thru
Centers arch, ends turn in
Centers pass thru
Right and left thru
Eight chain thru
Star thru
Pass thru
Wheel and deal
Double pass thru
First couple left, second right
Star thru
Right and left thru
Everybody half sashay
Opposite box the gnat
Change hands
Left allemande

Four ladies chain
 One and three square thru
 Circle four with the outside two
 Heads break to a line
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left, second couple right
 Star thru with the first in sight
 Right and left thru
 Star thru
 Pass thru
 Wheel and deal
 Centers star thru
 Pass thru
 Separate go around two to a line
 Star thru
 Frontier whirl
 Right and left thru
 Star thru, Pass thru
 Wheel and deal
 Double pass thru
 First go left, second go right
 Star thru, stick out your hand
 Lady on the left, left allemande



BOB RUFF

When it comes to discussing successful "old-timers" in the field of square dancing, the name Bob Ruff must certainly be brought into the conversation. Bob has been calling and teaching square dances on the local club level and on records, at vacation institutes, and "on the road" for almost 20 years.

A PT boat skipper with the Navy during World War II, Bob picked up his teaching career after the war and made his home in Whittier, California. Married to his favorite dancing partner, Babs, Bob Ruff has a household that includes three wonderful daughters and two fine sons.

One of Bob's outstanding contributions to the field of square dancing has been his specialized teaching record albums. Produced on Sets in Order label, they have been used throughout the world and in many instances have been instrumental in teaching large groups of dancers, many of whom learned to dance solely through the recorded calling of Bob's voice. A new Bob Ruff series of teaching records on the Sets in Order label is now in the works.

We think you'll enjoy Bob's selection of 12

patter call routines, and if you haven't had an opportunity to dance to him in person, perhaps this too will be your pleasure some time in the near future.

Side ladies chain
 One and three lead right
 Circle to a line
 Head couple, Frontier whirl
 Men hook arms, you've got a line
 Turn it once
 Bend the line
 Star thru
 Right and left thru
 Inside arch
 Dive thru
 Pass thru
 Circle four with the outside two
 Heads break to a line
 Head couples Frontier whirl
 Men hook lefts, you've got a line
 Turn it once
 Bend the line
 Star thru
 Right and left thru
 Inside arch
 Dive thru
 Square thru, three quarters
 Left allemande

One and three square thru
 Right and left thru
 Dive thru
 Swing thru
 Box the gnat
 Square thru
 The others divide and star thru
 Right and left thru
 Dive thru
 Swing thru
 Box the gnat
 Square thru

The others divide and star thru
 Right and left thru
 Dive thru
 Swing thru
 Box the gnat
 Square thru
 The others divide and star thru
 Right and left thru
 Dive thru
 Swing thru
 Box the gnat
 Change hands
 Left square thru
 The others divide
 Star thru
 Left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

One and three star thru
 Pass thru
 Swing thru outside two
 Boys run
 Wheel and deal to face those two
 Right and left thru
 Inside arch
 Dive thru
 Pass thru
 Swing through the outside two
 Boys run
 Wheel and deal to face those two
 Right and left thru
 Inside arch
 Dive through
 Square thru, three quarters
 Left allemande

One and three half sashay
 Half square thru with opposite two
 Square thru with the outside two
 Wheel and deal
 Ladies square thru
 Men square thru
 Men centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters round
 Two ladies chain across
 Star thru
 Dive thru, Substitute
 Centers pass thru
 Left allemande

Four ladies chain three quarters
 One and three half square thru
 U turn back
 Opposite box the gnat
 Change hands
 Left square thru, three quarters round
 Half square thru with the outside two
 U turn back
 Opposite box the gnat
 Change hands
 Left square thru, three quarters round
 Bend the line
 Pass thru
 Wheel and deal
 Centers half square thru
 Centers star thru
 U turn back
 Opposite box the gnat
 Change hands
 Left square thru three quarters round
 Half square thru with the outside two
 U turn back
 Opposite box the gnat
 Change hands
 Left square thru three quarters round
 Bend the line, Pass thru
 Wheel and deal
 Centers pass thru
 Right and left thru
 Square thru three quarters round
 Left allemande

SOME CLOVER

By Wayne West, Anaheim, California

One and three half sashay
 Lead right circle four
 Ladies break to a line
 Circle up eight
 Four girls forward four and back
 Girls pass thru
 Clover leaf behind men
 Double pass thru
 Centers in cast off three quarter
 Circle eight when you come down
 Four men forward four and back
 Men pass thru
 Cloverleaf behind the girls
 Double pass thru
 Centers in cast off three quarter
 Circle eight
 Those who can right and left thru
 Other four star thru
 Dive thru and square thru three quarter
 Allemande left

SINGING CALL*

BIG SOMBRERO

By Beryl Main, Denver, Colorado

Record: Wagon Wheel 304 — Flip Instrumental
 with Beryl Main
OPENER, MIDDLE BREAK AND ENDING
Oh the four little ladies chain
 you turn 'em with an arm around
One and three square thru
 four hands around that town
Go all the way around and do-sa-do with the
 outside two
To an ocean wave and balance, circulate you do
Swing with the corner lady, and you go left
 allemande
Walk by one and promenade, go walking round
 the land
It takes more than a Big Sombrero
 it takes more than a fancy hat
To change a city slicker, boys * into a country cat
FIGURE
Now one and three you promenade
 go half-way round the square
And two and four do a right and left thru
 and turn that lady there
Then square thru and go four hands around the
 ring you see
Split those two, make a line of four, rock up and
 back for me
**** Box the gnat, pull her by, and go left**
 allemande
Do-sa-do with the partner, swing the corner and
 promenade
It takes more than a Big Sombrero,
 it takes more than a fancy hat
To change a city slicker, * it takes much more
 than that
 * Alternate
 ** Alternate line for figure
Turn thru, look for the corner, and go left
 allemande
SEQUENCE: Opener — Figure twice for heads —
 Break — Figure twice for sides — Ending

FAMILIAR TUNE

WALTZ ESPANA

By Penny & Paul Dow

Record: Windsor No. 4721

Position: Intro — Open Facing, Dance — BUTTERFLY M's back COH.

Footwork: Opposite throughout, directions for M unless indicated.

Meas INTRODUCTION

1-4 **Wait; Wait; Apart, Point, —; Tog (to Bfly), Tch, —;**
In OPEN-FACING pos M's back to COH wait 2 meas: step bwd twd COH on L (W twd WALL), point R twd ptr, hold 1 ct; step fwd twd ptr & slightly RLOD on R to BFLY pos M's back to COH, tch L to R, hold 1 ct;

DANCE

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3 (to Bfly); Roll, 2, 3; Thru, Side (to CP), Close;**

From BUTTERFLY pos starting M's L do 2 waltzes fwd LOD moving slightly away from ptr on first meas and tog to face ptr in momentary BUTTERFLY on second meas; starting M's L do one full solo roll prog LOD in 3 steps (M roll LF — W roll RF); step fwd LOD on R, step swd LOD on L to face ptr in CLOSED pos M's back to COH, close R to L;

5-8 **Bal Back, —, —; Manuv, 2, 3 (to CP); (R) Waltz Turn; (R) Waltz Turn (to CP);**

In CLOSED pos bal bwd twd COH on L, hold 2 cts; starting M's R waltz manuv in 3 steps turning 1/4 RF to end in CLOSED pos M's back to LOD; starting M's L bwd LOD do 2 RF turning waltzes prog LOD to end in CLOSED pos M's back to COH;

9-12 **(1/2 Box) Fwd, Side, Close; Waltz Bwd, 2, 3; Apart, Point, —; Wrap/Change Sides, 2, 3 (to CP);**

Step L fwd twd WALL, swd RLOD on R, close L to R; starting M's R one waltz bwd twd COH (W "check" on ct 3); from CLOSED pos ptrs join both hands step bwd twd COH on L (W twd WALL), pt R twd ptr, hold 1 ct; retaining joined hands M changes sides by stepping R fwd twd WALL, turning RF L, R to end facing COH as W wraps turning 1/2 LF by ptrs bringing M's L and W's R hands thru between ptrs then around and over W's head at same time lowering M's R & W's L to W's waist and releasing same blend to CLOSED pos M's back to WALL;

13-16 **(1/2 Box) Fwd, Side, Close; Waltz Bwd, 2, 3; Apart, Point, —; Wrap/Change Sides, 2, 3 (to CP);**

Starting M's L moving twd COH repeat actions meas 9-12 except to end in BUTTERFLY pos with M's back to COH;

17-20 **Waltz bal L; Waltz bal R; (Twisty Vine) Side, Behind (to SCAR), Side; Front (To Bjo), Side, Behind (To SCAR);**

In BUTTERFLY pos step L swd LOD, step

RXIB of L (W XIB), step R in place; starting M's R stepping swd RLOD repeat action meas 17; do a 6 ct "twisty" vine stepping L swd LOD, step RXIB of L (W XIF) to SCAR, step L swd LOD; step RXIF of L (W XIB) to BANJO, step L swd LOD, step RXIB of L (W XIF) to SCAR;

21-24 **Waltz Bal L; Waltz Bal R; (Twisty Vine) Side, Behind (To SCAR), Side; Front (To Bjo), Side, Behind (To Scar);**

Starting M's L repeat action meas 17-20;

25-28 **Step, Swing/Lift, —; Step, Swing/Lift, —; (Canter) Side, Draw, Close (W RF Canter Twirl, —, 2); Step, Tch, —;**

Blending to face ptr join touching hands step L swd LOD, swing R across in front of L at same time rise slightly on ball of L ft, hold 1 ct; starting M's R stepping swd RLOD repeat action meas 25; in canter rhythm step L swd LOD, draw R to L, close R to L on ct 3 (W does 1 RF canter twirl R, —, L under joined M's L and W's R hands); step L swd LOD, tch R to L, hold 1 ct;

29-32 **Step, Swing/Lift, —; Step, Swing/Lift, —; (Canter) Side, Draw, Close (W LF Canter Twirl, —, 2); Step, Tch, —;**

Starting M's R moving twd RLOD repeat action meas 25-28 except on meas 31 W does 1 LF canter twirl twd RLOD and on meas 32 blend to BUTTERFLY pos M's back to COH;

Perform entire routine for total of 2 times except last time thru on meas 32 step R swd twd RLOD to SEMI-CLOSED pos, draw L partially to R instep, with L pointing twd LOD hold 1 ct.

RHYTHM BOX

FIVE MINUTES MORE

By Lee & Katie Billow, Severna Park, Maryland

Record: Grenn 14090

Position: Intro — Diag. Open Facing, Dance — Closed M facing LOD

Footwork: Opposite throughout, steps described for M.

Meas INTRODUCTION

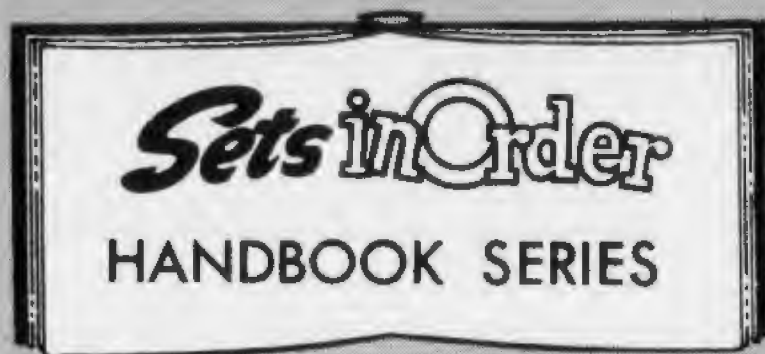
1-4 **Wait; Wait; Apart, —, Point, —; Tog (To CP), —, Tch, —;**

DANCE

1-4 **Walk, —, Walk, —; Fwd, —, Side, Close; Bk, —, Side, Close; Fwd, —, Fwd, —;**

In CP M facing LOD start M's L walk fwd two slow steps in LOD L, —, R, —; step fwd LOD L, hold, swd twd wall on R, close L to R; step bwd in RLOD on R, hold, swd twd COH on L, close R to L; walk fwd LOD two slow steps L, —, R, —; **Side, Close, Bk, —; Side, Close, Fwd (Turn), —; Turn Twostep, —; Turn Two Step, —;**

5-8 Still in CP M facing LOD step swd twd COH on L, close R to L, take slow step bwd RLOD on L; step twd wall on R, close L to R, take slow step fwd on R turning as cpl 1/4 RF; do 2 RF turning
(Please turn to page 59)



SQUARE DANCERS

1967



The Square Dance World - 1967

COMMUNICATION PLAYS AN IMPORTANT PART in any activity and the names, addresses and dates that follow should make the job of communicating within the realm of square dancing a bit less complicated. The hundreds of contacts listed on the following pages are available on a voluntary basis to offer directory service pertaining to the activity in their area. They will willingly help you find places to dance but will not serve as booking agents. When writing these contacts be sure to use the zip code and enclose a stamped, self-addressed envelope for a reply. Much thanks, once again, goes to these volunteers for their willingness to serve square dancing in such a needed and worthwhile capacity.

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Printed in the U.S.A. February 1967

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When writing to square dance representatives overseas, the use of air mail is advisable. Because many overseas square dance contacts are a part of the military, it is quite possible that these addresses will see some change. However, air mail letters and packages are usually forwarded.

The Caribbean and the Americas

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(To July 1, 1967)

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MAJOR SQUARE DANCE EVENTS FOR 1967

Here, in the listings that follow, are the BIG EVENTS in square dancing. Not all the colossals are shown here; you'll find them listed each month in the calendar section of Sets in Order. But many of those shown here attract thousands from all parts of the country.

Feb. 3-4—Oregon State Fed.
Winter Festival, Eugene, Ore.

Feb. 3-4—12th Annual S/D Fest.
Heidelberg Hotel, Jackson, Miss.

Feb. 5—2nd Ann. GLAD Festival
Hayloft, Indianapolis, Ind.

Feb. 5—11th Ann. Winter Wonderland
S/D Fest., Roosevelt Park H.S. Gym,
Fergus Falls, Minn.

Feb. 6—Omaha Callers "Sweetheart"
Dance, Ralston, Nebraska

Feb. 10-11—ASDA S/D Festival
Shrine Temple, Phoenix, Ariz.

Feb. 10-11—Suncoast Callers Squar-O-
Rama, Lakeland, Florida

Feb. 10-12—15th Ann. R/D Festival
Sheraton Lincoln Hotel, Houston, Tex.

Feb. 11—3rd Ann. Lochdale Sweetheart
Ball, North Burnaby, B.C., Canada

Feb. 12—Newport Winter Carnival
S/D, Newport, N.H.

Feb. 12—A-Square-D Sweetheart Ball
Palladium, Hollywood, Calif.

Feb. 12—5th Ann. Winter Carnival
S/ & R/D, Waldameer Park
Rainbow Gardens, Erie, Pa.

Feb. 17-18—14th Ann. Azalea Trail
Fest., Munic. Audit., Mobile, Ala.

Feb. 17-19—Annual Squar-Rama
Convention Center, Fresno, Calif.

Feb. 24-25—3rd Ann. S/D Festival
Ector Co. Colis., Odessa, Texas

Mar. 5—18th Ann. Omaha Area S/D
Fest., Civic Audit., Omaha, Nebr.

Mar. 10-11—2nd Ann. R/D Festival
Wolflin School Roundhouse
Amarillo, Texas

Mar. 10-11—19th Ann. Spring S/D
Fest., County Colis., El Paso, Texas

Mar. 11—Memphis Cottontown
Hoedown, Memphis, Tennessee

Mar. 11-12—San Diego R/D Festival
Balboa Park, San Diego, Calif.

Mar. 12—5th Annual Spring Tonic
Treadway Inn, Niagara Falls, N.Y.

Mar. 16-18—8th Ann. WASCA Spring
S/D Fest., Sheraton Park Hotel
Washington, D.C.

Mar. 17—Snake River Valley Council
Spring Warmup Jamboree, Mangum's
Square Barn, Blackfoot, Ida.

Mar. 17-18—Iowa State S/D
Convention, Davenport, Iowa

Mar. 18—Sidewinders 12th Ann.
Wind-up, Indio, California

Mar. 18—7th Ann. Council Bluffs S/D
Fest., Lewis Central School Gym
Council Bluffs, Iowa

Mar. 25—11th Ann. Blue Grass
Hoppers S/D Fest.
Yates School, Lexington, Ky.

Mar. 26-28—8th Australian Nat. Conv.
Brisbane, Queensland, Australia

Mar. 31—March of Dimes Benefit
Dance, Carter Jr. H.S., Clio, Mich.

Mar. 31-Apr. 1—14th Ann. Alabama
Jubilee, Mun. Aud., Birmingham, Ala.

Mar. 31-Apr. 1—17th Ann. S.W. Kans.
S/D Fest., City Aud., Dodge City, Kans.

Mar. 31-Apr. 1—No. Dak. S/D Clubs
Inc. Conven., Jamestown, No. Dak.

Mar. 31-Apr. 1—8th Ann. Tar Heel
Square-Up, Mem. Audit., Raleigh, N.C.

Apr. 1—4th Nebr. Crippled Childrens
Benefit, Elks Ballroom, Sidney, Nebr.

Apr. 1—13th Ann. Virginia S/D Fest.
Univ. of Va., Charlottesville, Va.

Apr. 1—Boulder Council 12th Ann.
Spring Roundup
UMC Ballroom, Boulder, Colo.

Apr. 2—Omaha Council Centenn. S/D
Fest., Civic Audit., Omaha, Nebr.

Apr. 7-8—Valley of the Sun S/D Fest.
Alhambra H.S., Phoenix, Ariz.

Apr. 7-8—8th Ann. West Texas S/D
Fest., Munic. Colis., Lubbock, Texas

Apr. 8—4th Ann. Forest City S/D Fest.
Lucas School, London, Ont., Canada

Apr. 8—Lift Lock Centennial Jamboree
Peterborough, Ont., Canada

Apr. 8—Annual S/D Jamboree
YMCA, Decatur, Illinois

Apr. 9—Mid-State Centenn. S/D Fest.
City Audit., Columbus, Nebr.

Apr. 14—27-Hour PSARDA Marathon
Benefit Dance for Retarded Children
Kecoughtan H.S., Hampton, Va.

Apr. 14-15—C.K.S.D.A. Jubilee, 4 H
Bldg., Kenwood Park, Salina, Kans.

Apr. 15—Snake River Valley Council
Spring Jamboree, Mangums
Square Barn, Blackfoot, Ida.

Apr. 15—T Bird Frolic
Syrian Club, Waco, Texas

Apr. 15—7th Ann. Akron Area S/ &
R/D Fest., Univ. Mem. Hall, Akron, O.

Apr. 21-22—12th Ann. Las Vegas S/D
Conv., Conv. Center, Las Vegas, Nev.

Apr. 21-23—Happy Twirlers Spring
Fling, La Crosse, Wisc.

Apr. 22—Central N.Y. Assn. Spring
Swing Fest., Mohawk Valley
Community College, Utica, N.Y.

Apr. 23—New Orleans R/D Festival
Palomino Room, Bar None Ranch
St. Rose, La.

Apr. 23—8th Ann. Spring S/D Fest.
Fairgrounds, Sonora, Calif.

Apr. 28-29—New England S/D
Convention, Pittsfield, Mass.

Apr. 29—Midwestern Jamboree
Andover, Ohio

Apr. 29—Skyway Squares Cent. Fling
Robinson H.S., Burlington, Ont., Can.

Apr. 30—Country Cousins Dancin' Daze, Hayloft Barn, Ft. Wayne, Ind.

May 5-7—Ohio State Convention Columbus, Ohio

May 6—Calgary & Dist. Jamboree Calgary, Alberta, Canada

May 6—27th Ann. Lincoln S/D Fest. Pershing Munic. Audit., Lincoln, Nebr.

May 15—Denver Council Frolic Roller City West, Denver, Colo.

May 19-20—Annual Missoula Fest. Sentinel High Gym, Missoula, Mont.

May 19-20—Houston Coun. Ann. Fest. Sam Houston Colis., Houston, Texas

May 19-21—Hayloft Timberline Party Mt. Lake House, Marshall's Creek, Pa.

May 20—Soellingen Swingers Centenary S/D, R.C.A.F. Base Baden-Soellingen, Germany

May 20—8th Tulip Time Fest. S/D W. Ottawa H.S. Gym, Holland, Mich.

May 26-27—Central Alberta Dancers Centenn. Extravaganza Red Deer, Alberta, Canada

May 26-27—16th Ann. Cowtown Hoedown, Woodland Park School Sheridan, Wyo.

May 27—5th Ann. Texas State Fed. S/ & R/D Fest., Mem. Audit., Dallas, Tex.

May 27-28—Ann. Golden State Round-Up, Oakland, Calif.

June 1-3—Vali Dancers Apple Blossom S/D Jamb., Cambridge, Nova Scotia, Canada

June 1-3—International S/D Conv. Winnipeg, Man., Canada

June 2-3—3rd Ann. Western Canada S/D Jamb., Munic. Ice Rink Burnaby, B.C., Can.

June 8-10—6th Toronto Int. S/D Conv. Royal York Hotel, Toronto, Ont., Can.

June 9-10—Colo. State Assn. Festival Grand Junction, Colorado

June 10—Dudes & Dolls Ann. Festival Recr. Center, Fayetteville, Ark.

June 12-July 8—Month o' Dancing thruout Saskatchewan, Canada

June 16-17—14th Ann. Florida State S/D Convention Civic Audit., Jacksonville, Florida

June 17—Annual Knothead Dance Aberdeen, So. Dak.

June 23-24—15th Pensacola Council Fest., Audit., Pensacola, Fla.

June 23-24—Washington State Fed. Festival, Tacoma, Wash.

June 23-25—Natl. S/D Campers Camp-out, Bass River State Park, N.J.

June 29-July 1—16th Ann. Nat. S/D Conv., Civic Center, Philadelphia, Pa.

June 30—Entrance Club Centen. S/D Jubilee, Arena, Hinton, Alberta, Can.

June 30-July 1—Centennial S/D Weekend, Rock Haven Motel Peterborough, Ont., Can.

July 1—Trout Festival S/D Flin Flon, Manitoba, Canada

June 30-July 2—2nd Ann. 4th of July Shin-Dig, Everglades Hotel, Miami, Fla.

July 4—Who Calls Club Centen. Dance Fort Qu'Appelle, Sask., Canada

July 7-9—Intermountain Assn. Funstitute, McCall, Ida.

July 7-8—Calgary Centennial S/D Jamboree, Calgary, Alberta, Canada

July 7-9—International S/D Festival Long Beach, California

July 7-9—1967 Midsummer Outdoor S/D Jamboree, Nelson, B.C., Canada

July 8—5th Ann. Starlight Affair Fanshaw Park Pav., London, Ont., Can.

July 13-15—Oregon Fed. Summer Fest. Douglas Co. Fairgr'ds, Roseburg, Ore.

July 13-15—Regina Centennial S/D Festival, Regina, Sask., Canada

July 21-22—Lobster Fest. Carnival S/D Summerside, Prince Edward Is., Can.

July 22-23—7th Ann. Round-O-Rama Columbia Gardens, Butte, Montana

July 28-29—Black Hills S/D Fest. Rapid City, So. Dak.

July 29—Frontier Days Shindig, Comm. Ctr., Warren AFB, Cheyenne, Wyo.

July 29—Official Nightowl Dance Hayloft, Asbury Park, N.J.

Aug. 2—Omaha Symph. Pop Concert S/D, Peony Park Terr., Omaha, Nebr.

Aug. 4-5—Mountaineers Club Ann. Fest., E. Flagstaff Jr. H.S. Gym Flagstaff, Ariz.

Aug. 4-6—4th Ann. Idaho State S/ & R/D Fest., Ida. State Univ. Pocatello, Idaho

Aug. 5—Navajo Trails Fiesta S/D Jamb., Miller School, Durango, Colo.

Aug. 7-12—B.C. Square Dance Jamb. King's Park, Penticton, B.C., Canada

Aug. 10-12—Overseas Dancers Reunion, Nashua, New Hampshire

Aug. 17-19—4th Ann. Gladiolus & S/D Fest., Lethbridge, Alberta, Canada

Aug. 17-19—4th Star Spangled Banner Fest., Sheraton Belvedere Hotel Baltimore, Md.

Aug. 17-20—Wisconsin State Convention, La Crosse, Wisc.

Sept. 1-3—3rd Ann. All-Europe Convention, Heidelberg, Germany

Sept. 2—Provincial Centenn. Dance Mem. Hall, Stettlee, Alberta, Canada

Sept. 2-3—Central Coast Square Affair Vet. Mem. Bldg., San Luis Obispo, Cal.

Sept. 2-4—Knothead Jamboree, Old Faithful Lodge, Yellowstone Pk., Wyo.

Sept. 8-9—Greater New Orleans S/D Fest., Munic. Audit., New Orleans, La.

Sept. 20—Centennial Dance & Barn Raising, Lindsay, Ont., Canada

Sept. 21-23—6th Delaware Valley S/D Conven., Bellevue Stratford Hotel Philadelphia, Pa.

Sept. 22-24—1st Ann. San Joaquin Valley S/D Fest. Civic Mem. Audit., Stockton, Calif.

Sept. 23—Niagara Grape & Wine Fest. S/D, St. Catharine's, Ont., Canada

Sept. 23—7th Ann. Fall Roundup S/D Munic. Audit., Dodge City, Kans.

Sept. 29-30—1967 Dixie Jamboree Ala. State Colis., Montgomery, Ala.

Sept. 30—So. Dak. Fed. Summer Fest.
Corn Palace, Mitchell, So. Dak.

Oct. 4-8—Oktoberfest S/D Fest.
La Crosse, Wisc.

Oct. 6-7—San Angelo Fall Fling
Colis., San Angelo, Texas

Oct. 6-7—Vermont Fall Foliage Fest.
Nat. Life Ins. Cafeteria, Montpelier, Vt.

Oct. 6-7—3rd Syracuse Fall Fest.
Syracuse War Mem., Syracuse, N.Y.

Oct. 13-14—4th Aloha State S/D
Convention, Hilton Hawaiian Village
Hotel, Honolulu, Hawaii

Oct. 20-21—5th Ann. Amarillo Council
Fall Fest., Natl. Guard Armory
Amarillo, Texas

Oct. 21—Western Mass. Jamboree
Westfield, Mass.

Oct. 27-28—12th Fall Festival
Richmond, Va.

Oct. 28—Oktoberfest
Syrian Club, Waco, Texas

Oct. 28-29—8th Ann. Harvest Hoedn.
Mem. Audit., Sacramento, Calif.

Nov. 3-4—Mich. State S/D Convention
Cobo Hall, Detroit, Mich.

Nov. 3-5—Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.

Nov. 5—Eastern Dist. S/D Fest.
Natl. Guard Armory, Safford, Ariz.

Nov. 10-11—5th Mid-South Festival
Memphis, Tenn.

Nov. 12—Texas State Conclave
Jack Tar Motel, Orange, Texas

Nov. 17-18—Northeast Fla. Fall
Roundup, City Aud., Jacksonville, Fla.

Nov. 24-25—Fed. of Callers & Instr.
Jamboree, Ramada Inn, Phoenix, Ariz.

Dec. 1-2—7th Ann. Winter Wonderland
S/and R/D Fest.
City Park Gym, Shelby, N.C.

Dec. 31—New Year's Eve Party
Hayloft, Asbury Park, N.J.

SQUARE DANCE VACATIONS—1967

The vacations listed here range from the week-end variety to the full week spectacular. If you're interested in finding out more about any of these, check the monthly advertisements in Sets in Order or write direct to the addresses shown.

Feb. 6-11—Sets in Order at Asilomar
Osgood, 462 N. Robertson Blvd.
Los Angeles, Calif. 90048

Feb. 10-12—Winter Holiday—Turkey
Run Park, Ind. Forsyth, 3201 E. Tulip
Dr., Indianapolis, Ind. 46227

Feb. 17-19—Round-A-Cade—York, Pa.
Turner, 6317 Poe Rd.
Bethesda, Md. 20034

Feb. 25-26—Coffey's College—Lake
Murray Lodge, Ardmore, Okla. Coffey,
4521 Meredith St., Dallas, Tex. 75211

Mar. 3-5—2nd Canadian Winter
Weekend—Geneva Park, Orillia, Ont.,
Canada. Waites, 532 Niagara St.
St. Catharine's, Ont., Canada

Mar. 4-5—Coffey's College—Western
Hills Lodge, Wagoner, Okla. Coffey,
4521 Meredith St., Dallas, Tex. 75211

Mar. 18-19—Inst. at Potawatomi Inn,
Pokagon State Park, Angola, Ind.
Peterson, 30230 Oakview
Livonia, Mich. 48154

Mar. 26-31—3rd European College of
S/ and R/D—Garmisch, Germany.
Harry C. Reed, 497th RTS Box 1191,
APO New York 09633

Mar. 31-Apr. 2—Holiday for Spring—
Prudhomme's, Ont., Canada. Dedo,
2505 Tonawanda Cr. Rd.
No. Tonawanda, N.Y.

Apr. 6-9; Oct. 15-22—Rebel Roundups,
Fontana Village, N.C. Sloan, Fontana
Village, Fontana Dam, N.C. 28733

Apr. 16-21—Vacation in Jamaica
Brundage, 83 Michael Rd.
Stamford, Conn. 06903

Apr. 28-30 and ensuing weekends thru
Sept. 22-24; Oct. 13-15, 20-22, 27-29,
Nov. 3-5—Chula Vista Weekends—
Wisconsin Dells, Wisc. Schultz, 1316
Center Ave., Janesville, Wisc. 53545

Apr. 29-May 7; Sept. 30-Oct. 8—Swap
Shops—Fontana Village, N.C.
Sloan, Fontana Village
Fontana Dam, N.C. 28733

May 1-5—Callers Campers—Melody
Acres. Steed, R#1, Markle, Ind. 46770

May 5-7—Jug End Barn, Mass.
Brundage, 83 Michael Rd.
Stamford, Conn. 06903

May 6—Day-in-May, Geneva Park—
Orillia, Ont., Canada
Hay, Box 171, Barrie, Ont., Canada

May 20-28; Sept. 2-10—Fun Fests—
Fontana Village, N.C. Sloan, Fontana
Village, Fontana Dam, N.C. 28733

May 26-28—Memorial Day Inst.—
Highway Hotel, Concord, N.H.
Brundage, 83 Michael Rd.
Stamford, Conn. 06903

May 26-28—Dancerama Weekend—
Grosvenor's, Estes Park, Colo. Haag,
920 Pike St., Cheyenne, Wyo. 82001

May 27-28—Coffey's College—
Baker Hotel, Hutchinson, Kans.
Coffey, 4521 Meredith St.
Dallas, Tex. 75211

May 28-June 24—Spring Vacation—
Fun Valley, South Fork, Colo.
Henson, 2050 Elmwood, Abilene, Tex.

June 2-4—Trails End Family S/D Camp
Arrowhead Ranch
Collingwood, Ont., Canada.
Hay, Box 171, Barrie, Ont., Canada

June 2-4—Turkey Run Inst.—Turkey
Run Park, Ind. Forsyth, 3201 E. Tulip
Dr., Indianapolis, Ind. 46227

June 4-10; 11-17; 18-24; Aug. 20-26;
Aug. 27-Sept. 2; Sept. 3-9; 10-16;
17-23; 24-30; Oct. 1-7—Kirkwood
Lodge, Osage Beach, Mo.
Res. Mgr., Kirkwood Lodge
Osage Beach, Mo. 65065

June 6-11—Gilmore Callers School—
Battle Creek, Mich.
Gilmore, Box 191, Yucaipa, Calif.

June 11-Sept. 2—12 Separate Weeks—
Peaceful Valley Lodge, Lyons, Colo.
Boehm, Peaceful Valley Lodge
Star Rt., Lyons, Colo.

June 16-18; 23-25; 25-27; July 14-16; 28-30; Aug. 4-6; 11-13; 18-20; Sept. 1-4—Weekends at The Woodlands—Westfield, Mass.
Rios, Northwest Rd., Westfield, Mass.

June 18 to Aug. 26—10 Separate Weeks—Rainbow Lake Lodge, Brevard, N.C. Schmidt, Rainbow Lake Lodge S/D Center, Brevard N.C. 28712

June 23-25; July 7-9; Aug. 11-13; 25-27—Weekends at Greenbush Inn nr. Oscoda, Mich. Peterson, 30230 Oakview, Livonia, Mich. 48154

June 23-25—Pre-Cade—Uniontown, Pa. Turner, 6317 Poe Rd. Bethesda, Md. 20034

June 23-25—Beaux & Belles Spring Weekend—Bangor Lodge, Bracebridge, Ont., Canada. Freeman, 452 Palmer Ave. Richmond Hill, Ont., Canada

June 25-29—Dance-A-Cade—Uniontown, Pa. Turner, 6317 Poe Rd. Bethesda, Md. 20034

June 25-30—Gilmore Callers School—Glenwood Springs, Colo. Gilmore, Box 191, Yucaipa, Calif.

June 25-July 1—12th Ann. Institute—Banff, Alberta, Canada. Harris, 6835 112A St., Edmonton, Alberta, Canada

July 3-9—Week at The Woodlands—Westfield, Mass. Rios, Northwest Rd. Westfield, Mass.

July 9-14—School for Callers at The Woodlands, Westfield, Mass. Rios, The Woodlands, Northwest Rd. Westfield, Mass.

July 9-14—Funstitute, West Point, N.Y. Brundage, 83 Michael Rd. Stamford, Conn. 06903

July 14-16—7th NCASDLA S/D Weekend—Orkney Springs, Va. Furman, 10205 Portland Ave. Silver Spring, Md. 20901

July 16-Aug. 12—Four Separate Weeks, Rocky Mountain S/D Camp—Lighted Lantern, Lookout Mt., Colo. Kermiet, Rt. 3, Golden, Colo.

July 17-22—Learn to S/D Week at The Woodlands—Westfield, Mass. Rios, Northwest Rd., Westfield, Mass.

July 20-22—Kenosee Kapers—Moose Mt. Park, S.E. Sask., Canada. Hawley, 34 Norman Cresc. Saskatoon, Sask., Canada

July 23-28—Sets in Order at Asilomar Osgood, 462 N. Robertson Blvd. Los Angeles, Calif. 90048

July 27-29—Greenwater Hoedown—Greenwater Prov. Park, N. Sask. Hawley, 34 Norman Cresc. Saskatoon, Sask., Canada

July 29-30—Coffey's College—Baker Hotel, Mineral Wells, Texas. Coffey, 4521 Meredith St., Dallas, Tex. 75211

Aug. 6-11—Funstitute—West Point, N.Y. Brundage, 83 Michael Rd. Stamford, Conn. 06903

Aug. 7-11—Lloyd Shaw Foundation Workshop for S/D Teachers—Colo. State Univ., Fort Collins, Colo. Shaw, Box 203 Colorado Springs, Colo. 80901

Aug. 7-11—Lloyd Shaw Foundation Workshop for Elem. School Teachers—Colo. State Univ., Fort Collins, Colo. Shaw, Box 203 Colorado Springs, Colo. 80901

Aug. 13-18—Lloyd Shaw Fellowship—Colorado Springs, Colo. Shaw, 1527 Winfield Ave. Colorado Springs, Colo. 80906

Aug. 18-20—S/D Vacation & Callers Clinic—Hotel Madison, Norfolk, Nebr. Bausch, P.O. Box 65 Leigh, Nebr. 68643

Aug. 27-Sept. 1—Estes Park Vacation—Estes Park, Colo. Peterson, 30230 Oakview, Livonia, Mich. 48154

Aug. 27-Sept. 30—Fall Vacations—Fun Valley, South Fork, Colo. Henson, 2050 Elmwood, Abilene, Tex.

Sept. 1-4—Labor Day Inst.—Highway Hotel, Concord, N.H. Brundage, 83 Michael Rd., Stamford, Conn. 06903

Sept. 1-4—Turkey Run Inst.—Turkey Run Park, Ind. Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

Sept. 8-10—Towne House Holiday—Fresno, Calif. Stapp, 3000 La Via Way Sacramento, Calif. 95825

Sept. 16-17—Coffey's College—Western Hills Lodge, Wagoner, Okla. Coffey, 4521 Meredith St. Dallas, Tex. 75211

Sept. 22-24—Fall S/D Weekend—Cedar Villa Lodge, Kawartha Lakes, Ont., Canada. Hough, 33 Kells Ave., Scarborough, Ont., Canada

Sept. 22-24—Woodlands Weekend—Woodlands Holiday Camp nr. Seven Oaks, Kent, England. Burnham, 36a Farm Hill Rd. Waltham Abbey, Essex, England

Oct. 6-8—Canada-A-Cade—Hamilton, Ont. Turner, 6317 Poe Rd. Bethesda, Md. 20034

Oct. 7-8—Coffey's College—Lake Murray Lodge, Ardmore, Okla. Coffey, 4521 Meredith St., Dallas, Tex. 75211

Oct. 20-22; Nov. 3-5—Fall Insts.—Jug End Barn, Mass. Brundage, 83 Michael Rd., Stamford, Conn. 06903

Nov. 3-5—Dance 'n' Fun—Sinclair Hotel, Sinclair, Wyo.—LeClair, 939 N. Broadway, Riverton, Wyo. 82501

Nov. 10-12—Weekend at Potawatomi Inn—Pokagon State Park, Angola, Ind. Peterson, 30230 Oakview Livonia, Mich. 48154

Nov. 18-19—Y-Not Weekend—Geneva Park, Orillia, Ont., Canada Hay, Box 171, Barrie, Ont., Canada

Nov. 23-26—Thanksgiving Weekend—Dennis, Atlantic City, N.J. Brundage, 83 Michael Rd., Stamford, Conn. 06903

NATIONAL CONVENTION

Starting in 1952 with the first National Convention being held in Riverside, California, the national idea has become a valued part of the square dance scene.

Here are contacts to whom you may write for information concerning National Conventions, past, present and future.

Harry Moore
(President, Executive Committee)
9233 Abbott Avenue
Miami Beach, Florida 33154

16th National Square Dance
Convention Chairman (1967)
Vic Wills, 200 Treaty Road
Drexel Hills, Pennsylvania

17th National Square Dance
Convention Chairman (1968)
Dick Shadle, 4039 Redman Avenue
Omaha, Nebraska 68111

SQUARE DANCERS ASSOCIATIONS

The contacts shown for the various associations in the following list are for the most part correct as of January 1, 1967. Association elections are held at different times in the various areas and it is customary for mail received by outgoing officers to be forwarded to the incoming officers.

Alabama

Birmingham S/D Assn.—Jim Harper
3076 Whispering Pines Circle,
Birmingham

Greater Huntsville S/ & R/D Assn.
Joe Carnevele
4312 Horace Dr., N.W., Huntsville

Mobile S/D Assn.—Bill Calloway, Jr.
2861 Thornhill Dr., Mobile 36606

Montgomery Area S/D Assn.
Jas T. Walker
P.O. Box 7132, Montgomery 36107

Tennessee Valley S/D Assn.
Tom Whittle
2407 Stratford Rd., S.E., Decatur

Arizona

Associated S/D of Ariz.—Chuck Dittel
2650 N. 41st Ave., Phoenix

Tucson Community S/D Council
Howell Bryant
5142 E. 32nd St., Tucson

Valley of the Sun S/D Organ.—Bill
Munn, 4026 W. Rovey, Phoenix

Arkansas

Arkansas State Fed. of S/D—Bill
Massey, 205 Claremont, No. Little Rock

California

Associated S/D—Joe Moncrief
23601 Welby Way, Canoga Park 91304

Assoc. S/D of Superior Calif.—Jerry
Doud, 1021 Woodrow St., Lodi 95242

Central Calif. S/D Assn.—Ken Paul
1612 Victoria Dr., Modesto

Central Coast S/D Assn.
Slim Ballment
521 Ferro Lane, Paso Robles 93446

Cow Counties Hoedown Assn.—Ray
Miller, 3025 Molly St., Riverside 92506

Heartland S/D Fed.—Wally Schmick
1030 Lemon, El Cajon

Hi Desert S/D Assn.—Dick Harper
P.O. Box 305, Edwards 93523

Imperial Valley S/D Assn.—Lyle
Hartzel, P.O. Box 1342, El Centro

Marin Co. S/D Assn.—Ben Y. Snaider
174 Corte Alta, Novato 94947

Northern Calif. S/D Assn.
Bill Sweigart
701 Lockwood Dr., Vallejo 94590

Palomar S/D Assn.—Harvey Kittleson
1806 Stewart, Oceanside 92054

San Diego Junior S/D Assn.
Skip Pfister
1563 Via Madrina St., San Diego 92111

Santa Clara Valley S/D Assn.—Pete
Gillingham, P.O. Box 722, Los Gatos

Shasta Cascade S/D & Callers Assn.
Bert Teney, Rt. 1, Box 384, Gerber

South Coast Assn. of S/D Clubs—Geo.
Farquhar, 16617 Muriel Ave., Compton

Square Dance Assn. of San Diego Co.
Dale Lovell
3609 Wawona Dr., San Diego 92106

Teen Age S/D Assn.—Jim Damiano
16533 Wilkie Ave., Gardena

United S/D of Bakersfield—Fred Hupp
602 Francis St., Oildale 93308

Valley Associated S/D—Joe Shumaker
1927 E. Austin Way, Fresno 93726

Western S/D Assn.—Frank Loggins
413 W. Gurdon Ave., San Gabriel

Colorado

Boulder Area S/D Council—Daisy
Tabery, 2965-17th St., Boulder 80302

Colorado State S/D Assn.
Martin Schweer
2208 Wyoming St., Pueblo 81004

Denver Area S/D Council—Bob Brink
1108 Jamaica St., Aurora

Northeast Colo. S/D Council—Bill
Burdick, 910 Heather, Loveland

District of Columbia

WASCA—Ferris B. Filley, Big Elm,
Dunn Loring, Va. 22027

Florida

Central Fla. S/D Assn.—Wayne Wallace
1319 Hillcrest Dr., Daytona Beach

Florida Fed of S/D—Virgil Green
4741 Irvington Ave., Jacksonville

N.E. Fla. S/D Assn.—Chester Vetter
1525 N.E. 14th Terr., Gainesville 32601

S.E. Fla. S/ & R/D Assn.—Jim Kier
6836 S.W. 10th Ct.,
W. Hollywood 33023

West Coast S/D Assn.—Hink Smith
2101 45th St., N. St. Petersburg

Georgia

Georgia Fed. of Square Dancers—Bill
Trunkey, R. 2, Gainesville 30501

Greater Atlanta Fed. of S/D
Wm. F. Edwards, 1872 Valley Ridge
Dr., S.W., Atlanta 30331

Heart of Georgia S/D Assn.—Mark
Fretz, 1700 Wesleyan Dr., Macon

Southland S/D Assn.—Tommy
Thompson, 638 E. 60th St., Savannah

Hawaii

Hawaii Fed. of S/D—Joan Ebel
1226 Glen Ave., Wahiawa, Oahu

Idaho

Idaho Fed. of S/ & R/D Clubs, Inc.
Ralph Kromer
6621 Hummel Dr., Boise 83705

Intermountain S/D Council—Max
Nichols, Rt. 2, Box 379, Emmett

Lewis-Clark S/ & R/D Assn.—Lloyd E.
Powell, 44 Park St., Grangeville 83530

Panhandle Area Council—Gil Moran
Box 163, Smelterville

So. Central Ida. S/D Assn.—Ernie
Davis, 527 Jefferson, Twin Falls

Illinois

Illinois Fed. of Square Dancers
Al De Witt, 410 Summit, Normal

Indiana

Evansville S/D Council
Rowland Brown, Boonville

Indiana Dancers Assn.—Jim Branum
798 N. 11th St., Noblesville

Iowa

Central Ia. Fed. of S/D Clubs
Loren Long, 6408 S.W. 48th Ave.,
Des Moines 50321

East Central Ia. Fed. of S/D Clubs
Howard Briner, R.R. #2, Marion

Iowa State Fed. of S/ & R/D Clubs
Joe Nahra
501 W. 30th St., Davenport 52803

Quint City Fed. of S/ & R/D Clubs
Jack Jeys, 410 E. 10th St., Davenport

Siouxland Federation—Dale Rabbitt
1316 29th St., Sioux City

Square and R/D Assn. of N.E. Iowa
Bill Blau, 209 E. 12th St., Cedar Falls

Kansas

Central Kansas S/D Assn.—Gene
Considine, R.R. #1, Sterling 67579

Heart of America Fed. of S/D Clubs
John Parks, 4021 W. 97th St.,
Overland Park 66207

League of S/ & R/D Clubs
Norman Osborne
1915 W. McArthur #29, Wichita 67217

Kentucky

Kentuckiana S/D Assn.—Buck Ahl
10504 Torrington Rd., Valley Station

Louisiana

Greater New Orleans S/D Assn.
James Ortego, 1034 Napoleon Ave.,
New Orleans 70115

Maryland

Mason-Dixon S/D Fed.—Dick Adams
3018 Woodside Ave., Baltimore 21234

Square Dance Assn. of Montgomery
Co., Inc.—Jas J. Finley
4706 Garet Ave., Beltsville 20705

Massachusetts

Berkshire Co. S/D Assn.—Clayton
Fancher, Maple St., Hinsdale

Coordinators S/ & R/D Assn. of
Western Mass.
Ed Willett, 19 Fillmore, Fairview

Eastern Dist. S/ & R/D Assn.—Don
Scott, 97 Chestnut St., Andover

Southeastern Mass. Coordinating
Assn. of S/D Clubs—Paul Kane, Jr.
35 Chicatabot Rd., Quincy

Michigan

Battle Creek Area S/D Assn.—Harry
Bracy, 374 Main St., Battle Creek

Jackson Area S/D Council
Ray Horsfall, R.R. #1, Concord

Kalamazoo S/D Assn.—Wanda Nelson
3624 S. Park, Kalamazoo

Lansing Area Fed. of S/ & R/D Clubs
Gordon Fineout, 2528 Delta River Dr.,
Lansing

Michigan Council of S/ & R/D Clubs
Don Sullivan, 1662 Bournemouth,
Grosse Pointe Woods

Northwest Mich. S/D Council
Arthur Walton
3251 Crestview Rd., Traverse City

Minnesota

Minnesota Fed. of F/ & S/D Clubs
Chuck Porter, Route #1, Cedar 55011

Twin City Area S/ & R/D Assn.
Ralph Costanzo, 1220 Alameda St.,
St. Paul 55117

Mississippi

Greater Gulf Coast S/D Assn.—Murray
Brown, 1220 23rd St., Gulfport

Greater Jackson S/D Council
Ed Drummond
538 Beasley Ct., Jackson 39206

Missouri

Greater St. Louis F/ & S/D Fed.
Paul Wahl, 12942 Bellerive Ets.,
St. Louis 63141

Montana

Big Sky S/D Assn.—Jim Hanson, 1000
4th Ave., N.W., Great Falls 59401

Montana Fed. of F/ & S/D Clubs
John Wynn
2320 2nd Ave., S. Great Falls

Nebraska

Lincoln Council of S/ & R/D Clubs
Dale DeShon, 3834 So. 15, Lincoln

Nebraska S/ & R/D Assn.
Ivan Griffith, Box 521, Bridgeport

Omaha Area S/D Council—Geo. Dukat
2407 N. 103rd St., Omaha 68134

Nevada

Nevada State S/D Assn.—Primo
Bugica, 650 Morrill Ave., Reno

Square Dance Assn. of So. Nevada,
Inc.—Harry F. Althaus, 1810 Renada
Circle, No. Las Vegas 89030

New Hampshire

Merrimack Valley S/D Assn.—Albert
Renee, 34 Brook St., Manchester

New Jersey

Cape-Atlantic S/ & R/D Council
Tom Hickman
24 Juniper Dr., Northfield 08225

No. N.J. S/D Assn.—Gene Lucarini
18 Edison St., Staten Island, N.Y. 10306

New York

Capital Dist. S/ & R/D Assn.—Claude
Perleberg, 1445 Via del Mar Rd.,
Schenectady 12309

Central New York S/D Assn.—Ed
Huebner, 119 Parkway, Rome 13440

Long Island Fed. of S/D Clubs
John Bruno, 44 Westwood Rd., So.,
Massapequa, L.I.

Rochester Area Fed. of Western S/
& R/D Clubs—Ken Moyer
376 Marwood Rd., Rochester 14612

Western N.Y. Fed. of R/ & S/D Clubs
Mel Boyer, 5919 S. Transit, Lockport

Syracuse Area S/D Assn., Inc.—Chet
Hitchcock, 324 Farmer St., Syracuse

North Carolina

Folk & S/D Fed. of N.C.—Ed Raybuck
Route 1, Box 226, Advance 27006

Western N.C. S/D Assn.—Earle
Johnson, 109 Minor St., Brevard 28712

North Dakota

North Dakota S/D Clubs, Inc.—Ed
Lynde, 614 8th Ave., N.W., Jamestown

Ohio

Central Ohio Council of Dance Clubs
Chas. Hiser, 3174 Paxton Dr., Hilliards

Greater Cleveland Fed. of S/D Clubs
Norman Strelau
4539 Coe Ave., N. Olmsted

Ohio State Corp. of S/ & R/D Clubs
Gene Levine
8878 Fontainebleau, Cincinnati

Southwestern Ohio S/D Fed.
Harold Hayes
P.O. Box 36128, Cincinnati 45236

Oklahoma

Okla. State Fed. of S/D Clubs
R. C. Raulston, 409 Country Club
Terr., Midwest City

Oregon

Oregon Fed. of S/D Clubs—Frank Kale
4707 13th Ave., N.E., Salem 97303

Pennsylvania

Allegheny Valley S/D Assn.
Chuck Benson
52 Patterson Lane, Bradford 16701

Delaware Valley S/D Clubs of Pa.
Ted Seifert
425 Wheatsheaf Rd., Springfield

Rhode Island

Rhode Island Dist. R/ & S/D—Ernie
Anderson, 35 Rivervue Ave., Warwick

South Dakota

Black Hills S/ & R/D Assn., Inc.—Lyle
Downey, 502 E. Denver St., Rapid City

So. Dakota State S/ F/ & R/D Fed.
Fred Reuer, 1724 S. 1st St., Aberdeen

Tennessee

Blue Grass Assn. for Western S/D
Mrs. Leslie Noel
2723 Larmon Dr., Nashville

Greater Memphis S/D Assn.—B. V.
Stephens, 484 Swan Ridge Cl., Memphis

Texas

Amarillo S/ & R/D Council
Roy Johnson, 4717 Cherokee Trail,
Amarillo 79109

Austin S/ & R/D Council—Joe Hobbs
1115 Holly Bluff, Austin 78753

Beaumont Area S/D Council—Elmer
Castilaw, 165 Vernon St., Vidor

Dist. No. 1, Texas S/D Assn.—Ike
Pillsbury, 2230 - 1st St., Port Neches

East Texas S/ & R/D Assn.—Les
Bratcher, Box 7355, Longview 75601

Heart of Texas S/D Assn.—Ken Horne
2143 LaPorte Dr., Waco 76710

Houston S/D Council—Pat Grymes
6602 Roxbury, Houston 77017

Lubbock S/D Fed.—Alvin Ryan
2605 40th St., Lubbock 79413

Magic Valley S/D Assn.—Bill Keas
Box 98, LaVilla 78562

Matagordo-Brazoria Area S/D
Council—Ernest Lynn
Rt. 2, Box 85A, Bay City 77414

North Texas S/D Assn.—Cleve Cooper
3502 Bob-O-Links Dr., Irving 75060

Panhandle S/D Assn.—Knox Day
324 Yucca, Amarillo

Permian Basin S/D Assn.—Paul Odor
4309 Brookdale, Midland 79701

Red River Valley S/ & R/D Assn.
Norman Teague
406 Willow Dr., Wichita Falls 76305

San Antonio Area S/D Assn.
John McCannon
2811 Chisholm Tr., San Antonio

So. Texas S/D Assn.—Bill Thornbrugh
706 Dundee, Victoria 77901

Southwest Area S/D Assn.—Don Bell
3204 Lorne, El Paso 79915

Texas State Fed. of S/ & R/D
Bob Parker
4222 Algruth Dr., San Antonio 78220

Westerners S/D Assn.—Joe Connally
611 Circle Dr., Big Spring 79720

Utah

Assoc. S/D Clubs of Utah—Emmett
Dunlap, 4100 W. 5500 S., Roy

Ogden Area S/D Assn.—Lawrence
Shurtleff, 3227 Quincy Ave., Ogden

Salt Lake Valley S/D Council
Wells Smith
1579 E. 4130 So. St., Salt Lake City

Virginia

Peninsula S/ & R/D Assn.—Van
Vandever, 2 Burns Dr., Newport News

S/D Council of N. Va; Jim Schnabel
2917 Breezy Terr., Alexandria 22203

Washington

S/ & F/D Fed. of Wash.—Kenn Trimble
Wesley Terr., Des Moines 98016

Wyoming

Big Horn Basin S/D Fed.—Stan Averett
54 W. 7, Lovell 82431

Canada

Calgary & Dist. S/D Assn.
Geo. McDonald
3208 Lancaster Way, Calgary, Alberta

Edmonton & Dist. S/D Assn.
Jim Harris
6835 112A St., Edmonton, Alberta

Meridian S/D Assn.—Arthur Ziegler
Vegreville, Alberta

So. Alberta S/D Assn.—Larry Lutwick
2410 17th Ave., S. Lethbridge, Alberta

Alberni Valley S/D Assn.
Brian Hemmins
909 14th Ave., N., Port Alberni, B.C.

Fraser Valley S/D Assn.
Albert Andrews
10240 140 St., North Surrey, B.C.

Okanogan S/D Assn.—Mary Lamb, 2240
Lower Bench Rd., RR1, Penticton, B.C.

Vancouver Island Western S/D Assn.
Vic Copp
806 Falaise Cresc., Victoria, B.C.

Folk Dance Fed. of Manitoba (Eastern
Div.)—Dick Carson, 127 Collegiate St.,
Winnipeg 12, Man.

Committee of London S/D Clubs
Ross Heathfield
1364 Erindale Cresc., London, Ont.

Georgian Bay S/D Club Assn.—Al
Evans—332 St. Vincent St., Barrie, Ont.

Ottawa Valley S/D Assn.
Martin Friend
Box 493, Orleans P.O., Ont.

S.W. Ontario S/D Assn.—Cec Downham
158 Redford Cresc., Stratford, Ont.

Toronto & Dist. S/D Assn.—Bill Cooper
1035 Henley Rd., Cooksville, Ont.

Moose Jaw & Dist. S/D Assn.
Nels Carpenter
Box 100, Sub. 1, Moose Jaw, Sask.

Parkland Assn.—John Hutchinson
550 19th St., W., Prince Albert, Sask.

Yorkton Zone Assn.—Ken Croll
33 Dunlop East, Yorkton, Sask.

Australia

Square Dance Society of N.S.W., c/o
Jim White, Overseas Repr., 26 Osborne
Rd., Lane Cove, New South Wales

Square Dancing Society of Queensland
c/o Graham Rigby, 14 Eagle St.,
Alderley Heights, Queensland

Europe

British Assn. of American S/D Clubs
Fred Manning, 76 Arcadian Gardens,
Wood Green, London N 22, England

European Assn. of American S/D Clubs
SFC Ken Peach, Pers Div, Hq USAREUR
APO 09493, New York, N.Y. (Germany)

SQUARE DANCE CALLERS ASSOCIATIONS

The officers and contacts shown in the following listings are usually holders of elected offices. Inquiries directed to them will customarily be referred to the current secretary of their organization for acknowledgment or action.

Alabama

Birmingham S/D Callers Assn.
Earl Brown
517 Park Ave., Birmingham 35226

Arizona

Ariz. Fed. of S/ & R/D Callers & Instructors—Alex Nagy
6112 W. Frier Dr., Glendale

Squirrels S/ & R/D Leaders—Leona Jones, 335 N. Mountain, Tucson

California

Central Coast Callers—Jim Mineau
914 Cypress St., Arroyo Grande

Cow Counties Callers—Don Bailey
2255 W. 6th St., San Bernardino 92400

Heartland Callers Assn.—Don Browne
8454 Wenatchee, El Cajon

Hi Desert Callers Assn.—Bob Nipper
7406 Bailey Ave., Edwards 93523

Northern Calif. Callers—Don Shotwell
622 Southgate Ave., Daly City

San Diego Callers—Spence Spencer
4535 Coronado Ave., San Diego 92107

Santa Clara Valley Callers Assn.—Don Hills, P.O. Box 594, Los Gatos

So. Coast Affil. Callers—Jim Ferguson
4432 Johanna Ave., Lakewood

Square Dance Callers Assn. of So. Calif.—Pete Peters
8738 Edmond Dr., Rosemead

Colorado

Denver S/D Callers Assn.—Vince Hayes
6825 W. Mississippi, #46,
Denver 80226

Connecticut

Connecticut Callers & Teachers Assn.
Earl Johnston, Box 223, 82 Seneca Dr.,
Vernon 06086

District of Columbia

NCASDLA—Sparkey Carlton
3516 Greenly St., Wheaton, Md.

Florida

Florida Callers Assn.—Mel Clark
1019 Josephine St., Lakeland 33801

S.E. Florida Callers Assn.—Lester Linn
2801 S.W. 64th Ave., Miami

Georgia

Atlanta Area S/D Callers Assn.—Delma Allison, 1532 Wainwright Dr., S.E.,
Atlanta 30316

Idaho

Clearwater Callers Council—Albert Wolverton, Rt. #1, Orofino 83544

Eastern Ida. Callers Assn.
Martin Mangum, Blackfoot

North Ida. Callers Council
James Doyle, Route 1, Coeur d'Alene

Illinois

Chicago Area Callers Assn.—Marvin Labahn, 8746 S. Morgan, Chicago

Indiana

Greater Indianapolis Callers Assn.
Bill Donahue, 7809 Gatewood Lane
Indianapolis 46219

Indiana S/D Callers Assn.—Claude Murr, 2305 Elk St., Lafayette

Michiana Callers Club—Mrs. Paul Greer, 2313 Kerslake Ct., South Bend

Iowa

Central Iowa S/D Callers Assn.—Dave Lightly, 938 65th St., Des Moines 50312

Kansas

Kansas City S/D Callers Assn.—Jim Knight, 3905 Georgia, Kansas City

North Central Kans. Callers Assn.—Bert Wilson, 1503 S.W. 2nd, Abilene

Northeast Kansas S/D Callers, Inc.
L.R. Perry, 1500 Barker Ave., Lawrence

Topeka S/D Callers Assn. Inc.—Warren Kinder, 209 W. 40th St., Terr., Topeka

Kentucky

Kentucky S/D Callers Assn.—Ed Preslar
1312 Southgate Ave., Louisville 40215

Louisiana

New Orleans Callers Assn.—Oscar Hilding, 6607 Foch Rd., New Orleans

Maryland

S/D Leaders of Baltimore Area—Frank Hart, 4726 Meise Dr., Baltimore

Massachusetts

New England Council of Callers
Red Bates, 222 Glendale Rd., Hampden

North of Boston Callers Assn.—Dick Delery, 5 Kendall Dr., Woburn

Michigan

Michigan S/D Leaders—Bev Tallman
9970 Freemont, Livonia 48150

Saginaw Valley Callers Assn.—Stuart Morrison, 917 River Ave., Alma

Minnesota

Central East Callers Assn.—Tom Carroll
405 E. Bernard, W. St. Paul 55118

Central West Callers Assn.—George Garton, Fairmount, No. Dak.

South West Callers Assn.—Tim Adreon
1366 Oak Beach Dr., Fairmont

Swingmasters—Doyle Kirby
572 So. Pt. Douglas Rd., St. Paul 55119

Missouri

Central Mo. Callers—Ray Crowley
1612 Hinkson, Columbia 65201

St. Louis Callers & Teacher Guild
Charles Hiles
1425 Aintree Dr., Florissant

Western Mo. Callers Workshop—Jack Smith, 11008 E. 34th, Independence

Nebraska

Lincoln Callers Assn.
Bill Speidel, Rt. 8, Lincoln

Omaha Area S/D Callers Assn.—Don Trecek, 1611 Deerpark Blvd., Omaha

Nevada

Northern Nevada Callers Assn.—Paul Tramble, 1801 Auburn Way, Reno

Southern Nevada Callers Assn.—Roy Loewen, 400 Maydelle Pl., Las Vegas

New Mexico

Central N.M. S/D Callers Assn.
Dick Siebenforcher, 5914 Hannett,
N.E., Albuquerque, N.M. 87110

New York

Central New York Callers Assn.
Irwin Dorfman, 14 Cedarbrook Cresc.,
Whitesboro, N.Y. 13492

North Carolina

Piedmont Callers Assn.—Ed Raybuck
Route 1, Box 226, Advance 27006

North Dakota

North Dakota Callers Assn.
Bill Murray, 812 N. Bell, Bismarck

Southwest Dist. Callers Assn.—Allen
Roth, 1907 N. 17th, Bismarck 58501

Ohio

Cleveland Area Callers Assn.
Stan Burdick
1514 Oakmont Lane, Sandusky 44870

Lima Callers Assn.—Jess Fugate
RFD #5, Sidney 45365

Southwestern Ohio Callers Assn.
Harold Illian, 4352 Ridgeview Ave.,
Cincinnati 45238

Toledo Area S/D Callers Assn.—Jack
Naylor, 546 Crestwood Ave., Toledo

Oklahoma

Central Dist. Callers Assn.—Jud
Webster, 1603 S. Jensen, El Reno

N.E. Okla. Callers & Musicians Assn.
Chuck Dwyer, 517 S. 75th E. Ave., Tulsa

Oregon

Columbia Callers & Instructors Council
Clarence Cheney, P.O. Box, Gearhart

Pennsylvania

Square & F/D Leaders of the Delaware
Valley—Bill Johnston
Box 523, Skippack 19474

Rhode Island

Narragansett Callers Assn.
Russ Adams, 150 Cole Ave., Warwick

South Dakota

Black Hills Callers Assn.
Floyd Warren, Box 1733, Rapid City

Tennessee

Memphis Callers Workshop
Bill Johnson
1520 E. McLemore, Memphis 38106

Tennessee S/D Callers Assn.—Clyde
Smith, 504 Cherrydale Dr., Columbia

Texas

Houston Area Callers—Johnny Reagan
1127 Del Norte, Houston 77018

North Texas Callers—John Hozdulick
511 Lee St., Cedar Hill 75104

Square & R/D Callers & Teachers Assn.
of Texas Panhandle—Jack Wardlow
Rt. 2, Shamrock

Utah

Ogden Area Callers Council
Don Smith, 4617 S. 450 W., Ogden

Virginia

Hampton Roads Callers—Jim Horton
4624 Twain Lane, Virginia Beach 23455

Washington

Aberdeen Callers Assn.
Harry Swanson, 208 Hill Rd., Aberdeen

Central Area Callers Assn.
Paul Clements, Box 2303, Wapato

Northern Area Callers & Teachers
Council—Ken Corrier
Box 415, Okanogan

Peninsula Teachers & Callers Assn.
Jerry Trogon
P.O. Box 168, Manchester 98353

Puget Sound Teachers & Callers Assn.
Bill Metz, 728 Beverly Dr., Everett

Rainier Teachers & Callers Assn.—Bill
Ruehle, 3007 Elwood Dr., Tacoma

Spokane Callers League—Ray Hafner
E. 1202 10th, Spokane

Wisconsin

Central Wisc. Callers Assn.—Don
Soeder, 1339 Cherry St., Wausau

Wolf River Area Callers Assn.—Brad
Landry, 824 10th Ave., Green Bay

Canada

Calgary Callers Assn.—Orval Martin
1937 28 St., S.W., Calgary, Alberta

Central Alberta Callers Assn.—(Secy.)
Kay Coulter, 7615 109th St.,
Edmonton, Alberta

Lower Fraser Valley Caller-Teachers
Assn.—Esther Bothwell
9640 - 137A St., Surrey, B.C.

Vancouver Island Caller-Teachers
Assn.—Jack Weber
1162 Greenwood Ave., Victoria, B.C.

Toronto & Dist. S/D Assn. Callers
Clinic—Earl Bowles
Box 7, R.C.A.F. Sta., Clinton, Ont.

Nova Scotia Callers Assn.
Arch Erickson, P.O. Box 391,
R.C.A.F. Sta., Greenwood, N.S.

Parkland S/ & R/D Callers & Teachers
Assn.—John Hutchinson, 550 19th
St., W., Prince Albert, Sask.

Europe

European Callers & Teachers—SGM Jim
LeBlanc, Pers Div, HQ USAREUR,
APO New York 09403 (Germany)

Orient

Far East Square Dance Callers Assn.
Fred Beard, Hq USARJ G-1,
APO San Francisco 96343

CHECK THESE

Here are some miscellaneous listings which should prove helpful to square dancers. The overseas dancers registry is a check point for those whose business takes them away from North America and into military and civilian posts abroad. By checking with this registry before departing the United States or Canada, you probably will find a square dance home waiting for you at your new location.

The Lloyd Shaw Foundation
Dorothy Shaw (Executive Secretary)
1527 Winfield Avenue
Colorado Springs, Colorado 80906

National Square Dance Campers Assn.,
Inc., 824 10th Ave.
Green Bay, Wisc. 54304

Central Registry for Overseas Dancers
151 Dryden Dr., San Antonio, Texas

Square Dance Information Center
(S. Calif. Callers Assn.) P.O. Box 1024
South Gate, Calif. Tel: LO 7-5606

Sets in Order, The Official Magazine
of Square Dancing
462 N. Robertson Blvd.
Los Angeles, Calif. 90048

ROUND DANCE ASSOCIATIONS

The following listings will provide you with at least one contact address for each one of the associations. As in the previous two listings, changes of officers will occur sometime during the current year but correspondence will be handed on to those people responsible for acknowledging.

Alabama

Dixie Round Dance Council
Stanley McDowell, 3908 Gunnison
Lane, N.W., Huntsville 35810

Arizona

Arizona R/D Leaders—Ed Skiba
2528 E. McKellips Rd., Lot 144, Mesa

California

R/D Teachers Assn. No. Calif.—Gordie
Gust, 1561 Blaney Ave., San Jose

R/D Teachers Assn. So. Calif.—Hal
Chambers, 1928 Chatsworth Blvd.,
San Diego 92107

District of Columbia

Round Dance Teachers Council of
Wash., D.C.—Dottie Heatwole
1439 Oakview Dr., McLean, Va. 22101

Florida

Round Dance Council of Fla.
Dorothea Brammeier
7641 Tropicana Ave., Melbourne 32901

Indiana

Central Ind. R/D Council—Ken Mullen
3316 N. Emerson, Indianapolis 46218

Iowa

Central Iowa R/D Teachers Assn.
Paul Tinsley, R.R. #2, Ottumwa

Kansas

Kansas R/D Assn.
Robert Anton, Kinsley

Michigan

Michigan R/D Teachers—Bob Darby
1410 Rossman, S.E., Grand Rapids

Minnesota

Twin City R/D Leaders—Bill Britton
3097 Sandy Hook Dr., St. Paul 55113

Missouri

Mid-Amer. R/D Teachers—Lloyd Booth
9312 E. 27th, Independence 64052

Missouri State R/D Assn., Inc.—Ocie
Weir, 408 Hill Trail Dr., Ballwin 63062

Texas

Texas R/D Teachers—Arthur Leslie
302 Waverly Dr., Corpus Christi

Canada

Winnipeg R/D Teachers Council—Thord
Spetz, 320 Conway St., Winnipeg 12

SQUARE DANCE PUBLICATIONS

The majority of publications listed here are regional or local and feature directories of the area. In traveling to any of these cities, a copy of one of these becomes an aid in locating dances during your visit. Keep your copy handy.

ALLEMANDE STAR
Ogden Area S/D Assn.
Betty Pierce, 1231 Sheridan Dr.
Ogden, Utah 84404. Tel: 394-7043

ARIZONA SQUARE & ROUND
DANCE MAGAZINE
Geo. W. McCarley, 3036 W. Cactus Rd.
Phoenix, Ariz. 85029. Tel: 942-4833

AROUND THE CORNER
P.O. Box 24
Arlington Heights, Ill. 60006

BACHELORS 'N' BACHELORETTES
NEWSLETTER—B 'n' B Groups
Jeri Carlat, 1717 S. McPherrin Ave.
Monterey Park, Calif. 91754

BATTLE CREEK ASSN. NEWSLETTER
Battle Creek S/ & R/D Assn.
Georgia Ferguson, R #4, Box 610
Marshall, Mich. 49068

BOW AND SWING
Fla. Fed of Square Dancers
Louise Boulineau, 410 Verona St.
Kissimmee, Fla. 32741

CALIFORNIA SQUARE DANCER, THE
Bobbie Myrick, P.O. Box 123
Alhambra, Calif. 91802. Tel: 289-3262

CALLER, THE
Greater Memphis S/D Assn.
Bill Crawford, 1049 W. Perkins Rd.
Memphis, Tenn. 38117. Tel: 682-1438

CALLS 'N' CUES
WASCA—Ed Alford, 6148 12th St., No.
Arlington 5, Va.

CENTRAL COAST SQUARE DANCE
CHATTER—Central Coast Assn.
Ruth Brooks, 1416 Vine St.
Paso Robles, Calif. Tel: 238-1913

CENTRAL DISTRICT SQUARE &
ROUND TRANSCRIPT
Central District S/D Assn.
Haskel Johnson, 7312 S. Douglas Ave.
Oklahoma City 73139

COUNTRY DANCE AND SONG
Country Dance Society
May Gadd, 55 Christopher St.
New York, N.Y. 10014. Tel: 255-8895

CROSS TRAIL NEWS
Victoria Island West. S/D Assn.
Ted Sparshatt, 244 Fenton Rd.
Victoria, B.C., Canada

CUES 'N' TIPS
Mason-Dixon S/D Fed., Inc.
Louis Frank, 1319 St. Albans Rd.
Baltimore, Md. 21208

DVSD NEWSLETTER
Delaware Valley S/D Assn.
Marie Harrold, Media Line Rd.
Newton Square, Pa. 19073

DANCE NOTES
Reno Inter-Club Council
Gale Peterson, 1055 Memory Lane
Reno, Nevada 89502

DANCER, THE
Art Gibbs, P.O. Box 20261
Portland, Ore. 97220

DE LUXE SQUARE DANCE NEWS
Chuck Horak, 4063 Milwaukee Ave.
Chicago, Ill. 60641

DENVER AREA COUNCIL BULLETIN
Denver Area S/D Council
Jerald McConnell, 340 W. 79th Pl.
Denver, Colo. 80221. Tel: 429-6722

DIXIE ROUND DANCE COUNCIL
NEWSLETTER—Dixie R/D Council
Jim Allen, 2505 Woodview Dr., S.E.
Huntsville, Ala.

EAASDC NEWSLETTER—European Assn. of American S/D Clubs
MSgt. Geo. Watkins, US ARMIC
Europe, APO New York 09028

ECTAB—European Callers & Teachers Assn.—Dick Lyman, HQ 22nd Sig Gp, APO New York 09028

FEDERATION FACTS
Heart of America S/D Fed.
Clarence Barker, 7720 Crisp Ave.
Raytown, Mo. 64138

FOOTNOTES
Greater Atlanta Fed. of S/D
Jerry Pierce, 3077 Corbin Ave.
Decatur, Ga. 30032. Tel: 241-1677

FOOTNOTES
Clayton Moulds, 2326 Field St.
San Angelo, Texas 76901

FOOTNOTES
Washington S/D Fed.
Bob Kendall, P.O. Box 684
Vancouver, Wash. 98660

GRAND SQUARE
Northern N.J. S/D Assn.
Doc Tirrell, 3 Churchill Rd.
Cresskill, N.J. 07626

GRAPEVINE, THE
Associated Square Dancers
Harold Sharp, 4232 W. 159th St.
Lawndale, Calif. 90260

GRAPEVINE, THE
Indiana R/D Council
Sally Murphy, 4131 Brown Rd.
Indianapolis, Ind.

GRAPEVINE
Yellowstone S/D Council
Frank Leenknecht, 306 15th St., West
Billings, Mont.

HOEDOWN LOWDOWN
Boulder Area S/D Council
Audrey Whitney, 2915 Baseline Rd.
Boulder, Colo. 80302. Tel: 442-5795

HOOLEYANN WHIRL
South Dakota State S/ F/ & R/D Fed.
Edith Steenberg, 17 3rd St., S.E.
Watertown, So. Dak.

IDAFED TATTLER
Idaho Fed. of S/ & R/D Clubs, Inc.
Otto Grunthal, 1411 10th Ave.
Lewiston, Ida. 83501

IOWA SQUARE & ROUND DANCE
NEWS—Iowa State Fed. of S/ & R/D
Clubs—Hazel Burnside, 3211 Bowdoin
Des Moines, Ia. 50313

KENTUCKIANA SQUARES AND
ROUNDS—Kentuckiana S/D Assn.
Ros Day, 6245 Middlerose Circle
Valley Station, Ky. 40172

LET'S DANCE
Folk Dance Fed. of Calif., Inc.
Vi Dexheimer, 1604 Felton St.
San Francisco, Calif. 94134

LET'S SQUARE DANCE
British Assn. of American S/D Clubs
Charles Tottle, 2 Tolmers Gardens,
Cuffley, Herts., Eng. Tel: Cuffley 2550

LOCAL SQUARE (AND CUE SHEET)
Helen Smithwick, 4618 Cass St.
San Diego, Calif. 92109. Tel: 488-9837

MANITOBA SQUARE DANCER, THE
Folk Dance Fed. of Man.—Eastern Div.
Ralph Almond, 244 Ruby St.
Winnipeg 10, Man., Canada

MIAMI VALLEY DANCE NEWS
Miami Valley Dance Council
Clarence Thomas, Munic. Bldg.,
101 W. 3rd St., Dayton, O. 45402

MICHIGAN SQUARE DANCE NEWS
Sam Jackson, 33305 Grand River
Farmington, Mich. 40024. Tel: 838-7033

MID-ATLANTIC SQUARE DANCER,
THE—Morris Groce, P.O. Box 65
Sadsburyville, Pa. 19369. Tel: 857-5931

MIKE AND MONITOR—NCASDLA
Aubrey Wilkins, 9907 Sutherland Rd.
Silver Spring, Md. 20901

MODERN SQUARE, THE
Ark. State S/D Fed.
Bud Pearrow, 7001 Talmage Dr.
Little Rock, Ark. 72204

NEW ENGLAND SQUARE DANCE
CALLER
Charlie Baldwin, Box NC, Central St.
Norwell, Mass. 02061. Tel: 659-7722

NEWS AROUND COW COUNTIES,
THE—Cow Counties Hoedown Assn.
Ray Miller, 3025 Molly St.
Riverside, Calif. 92506

NEWS AND VIEWS
South Coast S/D Assn.
Olive Davis, 10509 Mallison Ave.
South Gate, Calif.

NEWS AND VIEWS OF TEXAS
Gus Noble, 430 E. Grand Prairie Rd.
Grand Prairie, Tex. 75051
Tel: AN 2-1400

NORTHERN JUNKET
Ralph Page, 117 Washington St.
Keene, N.H. 03431

OKLAHOMA SQUARE AND ROUND
DANCE NEWS—Okla. State Fed. of
S/D Clubs—Jerry Borden
628 W. Main, Moore, Okla.

OPEN SQUARES
Louis Rumbaugh, Box 368
Lynwood, Calif. Tel: 564-2325

OREGON FEDERATION NEWS
Ore. Fed. of S/D Clubs
Geo. Ullrich, P.O. Box 3194
Eugene, Ore. 97402

OVERSEAS DANCER, THE
Central Registry for Overseas Dancers
Earl Bowles, P.O. Box #7, CFB
Adastral Park, Clinton, Ont., Canada

PALOSTAR—Palomar S/D Assn.
Bill Hiltbrand, 154 Edgewood Dr.
Oceanside, Calif. 92054. Tel: 757-5048

PARKLAND ASSN. NEWSLETTER
Parkland S/D Assn.
Bill Dorton, 1580 17th St., W.
Prince Albert, Sask., Canada

PORTER'S SQUARE & ROUND
DANCE NEWS
Ray Porter, 1320 E. Highland Ave.
San Bernardino, Calif.

PRAIRIE SQUARES
No. Dak. Clubs & Callers Assn.
Gerry Ohlgren, 913 20th St., N.W.
Minot, North Dakota

PROMENADE
Toledo Area Callers Assn.
Marilynn Jones, 1097 Leith St.
Maumee, Ohio 43537. Tel: 893-8819

PROMENADE OF NEWS & VIEWS
Folk and S/D Fed. of N.C.
Wray Ferrell, Rt. 3, Box 201
Fuquay-Varina, N.C.

PROMENADER—Rochester Area. Fed
of Western S/ & R/D Clubs
Lew Dietz, 7 Lochnavar Pkwy.
Pittsford, N.Y. 14534. Tel: 586-1423

PSARDA CALLER
Peninsula S/ & R/D Assn.
Louise Peterson, 15 Amera Pl.
Hampton, Va. 23366

ROUND DANCER
Bud Knowland, 1250 W. Garnette
Tucson, Ariz. 85705

'ROUND THE SQUARES
Mohawk Valley S/D Assn.
Mrs. Miles O. Howard, 204 Meyers Rd.
Liverpool, N.Y. 13088

ROUNDUP, THE
Square Dance Fed. of Minn., Inc.
Warren Berquam, Rt. 1, Box 187
Maple Plain, Minn. 55359

ROUNDUP, THE
Nebraska S/D Assn.
Dagmar Ahlquist, 401 Jeffery Dr.
Lincoln, Nebr. 68505

SCRIPT-O-SQUARES
Western N.Y. Fed. of R/ & S/D Clubs
Herb Seitz, 84 Klaum Ave.
No. Tonawanda, New York

SETS IN ORDER
Bob Osgood, 462 N. Robertson Blvd.
Los Angeles, Calif. 90048
Tel: OL 2-7434

SOUTH CENTRAL SQUARE DANCE
NEWSLETTER—So. Cent. Dist. Okla.
Assn.—Ray Henry, 910 Stephans St.
Duncan, Okla. 73533

SOUTH PACIFIC S/D REVIEW
Australian & New Zealand Dance Soc.
Owen Edmonds, 29 Waratah St.
Balgowlah, N.S.W., Australia

SOUTHWEST DISTRICT DISPATCH
Southwest Dist. Assn.
Cliff Lawrence, Box 292, Republic, Mo.

SQUARECASTER, THE
Assoc. S/D of Superior Calif.
Arnold Price, P.O. Box 4853
Sacramento, Calif. 95825

SQUARE DANCE CALLER, THE
Fred Mangels, 5135 Marquette St.
Davenport, Ia. 52806

SQUARE DANCE GAZETTE
Harry Zucker, 6702 Chisholm Dr.
Baltimore, Md. 21207

SQUARE DANCE MAGAZINE
Arvid Olson, 1622 N. Rand Rd.
Arlington Heights, Ill. 60004

SQUARE DANCE NEWS
Audrey Oburn, 1106 Audrey Ave.
Campbell, Calif.

SQUARE DANCE REPORTER
Lill Bausch, P.O. Box 65
Leigh, Nebr. 68643

SQUARE DANCE — WHERE?
S/D Callers Assoc. of No. Calif.
Ed Ferrario, 2005 Sandcreek Way
Alameda, Calif. 94501

SQUARE DANCER, THE
S/D Assn. of Montgomery Co., Inc.
Bill Grenier, 104 Bryan Ct.
Laurel, Md. 20810

SQUARE FACTS
Marvin Labahn, 8746 S. Morgan St.
Chicago, Ill. 60620

SQUARE HIGHLIGHTS
Lima Area Callers & Teachers Assn.
Howard Moore, 877 W. Murphy St.
Lima, Ohio. Tel: 224-7213

SQUARE NEWS
Virginia Reed, 2039 W. Washington St.
Indianapolis, Ind.

SQUARE NOTES—S.W. Ohio S/D Fed.
Clyde Furnam, P.O. Box 36128
Cincinnati, Ohio 45236

SQUARE 'N' ROUND
Gotcher Enter.—P.O. Box 328
La Puente, Calif. 91747

SQUARE & ROUND DANCE NEWS
Deloris Breske, 222 Goodhue, San
Antonio, Texas 78218. Tel: OL 5-5705

SQUARE TALK—Southland S/D Assn.
Prince Ayers, 603 Atkinson Ave.
Savannah, Ga. Tel: 232-2098

SQUARE TALK
Dick Hopkins, 1633 So. 165 W.
Orem, Utah

SQUARE TIME
Ottawa S/D Assn.—Lloyd Deavy
859 Woodroffe Ave., Ottawa 13, Ont.,
Canada. Tel: 728-4760

SQUARES & CIRCLES
Greater St. Louis F/ & S/D Fed.
Edsel Hatfield, 67 S. Floridale
St. Louis, Mo. 63135

SQUARE YOUR SETS
Alberni Valley S/D Assn.
Ralph Gilfillan, 712 4th Ave., So.
Port Alberni, B.C., Canada

SWING YOUR PARTNER, WHERE?
Jack Riley, 1230½ Westlake, No.
Seattle, Wash. 98109

TOPICS—Toronto & Dist. S/D Assn.
Helen Horwood, 404 Briar Hill Ave.
Toronto 12, Ont., Canada

TEEN SQUARE DANCE NEWS
Teen Square Dance Assn.
Charles Naddeo, 12050 Clora Pl.
El Monte, Calif.

TIP TOPICS—Greater Cleveland Fed.
Stan Watts, #1 Aurora, 7100 Columbia
Rd., Olmsted Falls, Ohio

TIPS—Birmingham S/D Assn.
Carolyn Balch, 764 Gene Reed Rd.
Birmingham, Ala. 35235

TRAVEL ON—Central Kansas Assn.
Pres Grandstaff, 2423 Simmons
Salina, Kans. 67401

TUMBLEWEED NEWS
Hi Desert S/D Assn.
Sgt. Dick Harper, P.O. Box 305
Edwards, Calif. 93523

TVSDA NEWSLETTER
Tennessee Valley S/D Assn.
Mrs. Allen Fuller, 2303 13th St., S.E.
Decatur, Ala. 35601

VALLEY CIRCLE, THE
Fraser Valley S/D Assn.
Maurice Reitz, 9479 140th St.
North Surrey, B.C., Canada

VIRGINIA S/D BULLETIN
S/D Council of No. Va.
Mac Parker, 918 N. Montana St.
Arlington, Va. 22205. Tel: 534-1687

WHIRLAWAY NEWS
Harvey Clingdanel, 3604 S. Main St.
Elkhart, Ind. 46514. Tel: 875-5629

ZONE NEWS
Yorkton Zone S/D Assn.
Roy C. Parkinson, Box 520
Watrous, Sask., Canada

THE 1967 GUIDE

Once again, Helen Orem has accepted the responsibility of compiling this information and you'll note that it has grown by four pages over last year's size. All of this material is kept up-to-date in a constantly changing file system and you are encouraged to send in changes of addresses, phone numbers, etc., to help in our planning for the 1968 GUIDE. It is hoped that mail inquiries sent to any of the names listed in this guide be forwarded to the proper source in the event that that person is no longer in a position to be of assistance.

SQUARE DANCE RECORDING FIRMS

Inquiries regarding square dance records should be directed to any of the following organizations responsible for the thousands of square dance and round dance records issued every year. Rather surprising, isn't it?

AMERICAN DANCE TREASURES
(Lloyd Shaw Found., Inc.), Box 203
Colorado Springs, Colo. 80901

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A FEW CHANGES HERE AND THERE

Some of the features listed in the previous GUIDE do not appear this time. You'll find the rundown of square dance halls on page 84 of this (Feb.) issue. The list of traveling callers, long a service of Sets in Order, will be revived as a separate service later on.

(Five Minutes More, continued)

two-steps prog down LOD making a $\frac{3}{4}$ turn to end CP M facing LOD;

9-16 Repeat Actions of Meas 1-8 end in SCP Facing LOD;

PART B

17-20 Fwd, Tch, Bk, —; Bk, Close, Fwd, —; Fwd (Turn), —, Side, Behind; Walk, —, 2, —; In SCP starting M's L step fwd LOD, tch R to L, step back in RLOD on R, hold; step back in RLOD on L, close R to L, step fwd on L, hold 1 ct; step fwd on R turning to face ptr in LCP, hold 1 ct, step L swd LOD, XIB with R (W XIB) blending to SCP facing LOD; starting on M's L take two slow walking steps L, —, R, — down LOD;

21-24 Repeat Action of Meas 17-20 end in Bfly Pos.

25-28 Face To Face, —; Bk To Bk, —; Lunge, —, Rec (Turn), —; Chg Sides Two Step; In BUTTERFLY pos M's bk to COH step swd twd LOD on L, close R to L, swd L drop lead hands pivot $\frac{1}{2}$ LF turn to bk to bk pos, —; with M's R & W's L hands joined M steps swd on R twd LOD, close L to R, swd on R swinging joined hands M's R & W's L bk thru in RLOD as M turns $\frac{1}{2}$ RF (W LF to modified BUTTERFLY pos); lunge fwd on M's L (W's R), hold 1 ct, recover on R M turning to face WALL and slightly RLOD, hold 1 ct; start M's L do a fwd two step diag twd wall & RLOD (W XIB of M passing R shoulders) blending to bk to bk pos M's R hand & W's L hand joined M on outside facing WALL;

29-32 Bk To Bk, —; Face To Face, —; Lunge, —, Rec, —; Turn, 2, 3 (to CP), —; Twd RLOD do a bk to bk two-step; a face to face two-step; lunge fwd in RLOD dipping fwd on M's R (W's L), hold 1 ct, rec L, hold 1 ct; M turn $\frac{1}{2}$ RF as he leads W into full LF solo spin to end in CP M facing LOD;

DANCE GOES THRU TWICE. Second time thru Meas 32 W solo spins & M maneuvers to SCP facing LOD for ending.

Ending: Fwd Two-Step; Fwd Two-Step; Twirl, —, 2, —; Apart, —, Point, —; In SCP facing LOD start M's L do 2 fwd two-steps; M walk fwd L, —, R, (W TWIRL R, —, L), step apart & point.

SMOOTH FLOW

RED CARNATIONS

By Lorne and Betty Hay, Barrie, Ontario, Canada

Record: Sets in Order 3160 A

Position: Open Facing for intro; Butterfly, M's back to COH for dance.

Footwork: Opposite throughout, directions for M except as noted.

Meas INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Together, Touch, —;

In OPEN-FACING pos wait 2 meas; M

steps back on L, point R twd ptr, hold 1 ct; step twd ptr on R to BUTTERFLY pos M facing WALL, touch L to R, hold 1 ct.

PART A

1-4 Waltz Away; Roll Across; Fwd Waltz; Waltz Away;

Releasing lead hands (retain M's R and W's L) traveling slightly away from each other and bringing joined hands fwd do one fwd waltz in LOD L,R,L; release hand hold M rolls R face (XIB) of W R,L,R to end facing LOD and LEFT OPEN pos (W roll L face [XIF] of M) one fwd waltz LOD L,R,L; traveling slightly away from each other do one fwd waltz in LOD R,L,R.

5-8 Roll Across; Twinkle; Twinkle; Thru, Face, Close;

Releasing hand hold M rolls L face (XIB) of W L,R,L to end facing LOD M's R and W's L hands joined (W roll R face [XIF] of M); swinging joined hands fwd (M's R and W's L) twinkle down LOD stepping R (XIF) of L, side on L turning to face ptr, close R to L; twinkle down RLOD stepping L (XIF) of R, side on R, turning to face ptr, close L to R; step thru twd LOD on R, turn $\frac{1}{4}$ R to face ptr and WALL on L, close R to L ending in BUTTERFLY pos;

9-12 Waltz Away; Roll Across; Fwd Waltz; Waltz Away;

Repeat action of meas 1-4;

13-16 Roll Across; Twinkle; Twinkle; Thru, Face, Close;

Repeat action of meas 5-8 except to end in CLOSED pos M's back to COH.

PART B

17-20 Bal Back, —, —; Manuv, 2, 3; Waltz Turn (R); Waltz Turn (R);

Balance back to COH on M's L, hold 2 cts; M maneuvers in 3 waltz steps R,L,R to face RLOD; do 2 R face turning waltzes (making a $\frac{3}{4}$ turn) to end M facing WALL;

21-24 (Vine) Side, Behind, Side; Thru, Turn (L), Close (W in front to Closed pos); Waltz Turn (L); Waltz Turn (L);

In LOOSE CLOSED pos step side on L, behind on R, side L; step thru twd LOD on R, turn $\frac{1}{4}$ L face stepping on L, close R to L (as W comes in front of M turning $\frac{1}{4}$ L face in 3 steps L,R,L to end facing RLOD and CLOSED pos); starting with L ft do 2 L face turning waltzes (making a $\frac{3}{4}$ turn) to end M facing WALL.

25-28 Bal Back, —, —; Manuv, 2, 3; Waltz Turn (R); Waltz Turn (R);

Repeat action of meas 17-20;

29-32 (Vine) Side, Behind, Side; Thru, Turn (L), Close (W in front to Closed pos); Waltz Turn (L) Waltz Turn (L);

Repeat action of meas 21-24 end M facing WALL and BUTTERFLY;

Sequence: A B A B First 8 Meas of A and Ending; Ending: Twirl/Vine, 2, 3; (Slightly) Apart, Apart, Point;

Releasing M's R and W's L hand hold (retain M's L and W's R) as M vines down LOD L,R,L (W twirls R face R,L,R to end facing ptr); (change hand hold to M's R W's L) step apart on R, apart on L, point R twd ptr.

Note: Both take small steps on the two "apart" steps.

GEORGE ELLIOTT'S NOTEBOOK

WHEN YOU SPEAK OF "Vanishing Americans" in square dancing you'll have to include "Ladies center and back to the bar." The caller who uses this on an unsuspecting group is taking his life in his hands. What he hopes for, of course, is to have the ladies take two or three steps into the center, stop, and then back out. What he gets is all too frequently something like ladies center-back-to-back, or something similar. Here from the Elliott Notebook are many variations to bring the old movement back into play.

Gents to the center and back to the bar
Ladies to the center a right hand star
Once around to your partner
Star thru and promenade.

Ladies to the center and back to the bar
Gents to the center with a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Pick up your partner an arm around
Star promenade go round the town
Bend the line
Go left allemande
Partners all a right and left grand

Head couples center and back to the bar
Side couples center a right hand star
Go all the way around
Pick up your corner an arm around
Star promenade go round the town
Hub back out a full turn around
Circle up eight when you come down
Those who can a left allemande
The rest whirl away go right and left grand

Ladies to the center and back to the bar
Gents to the center a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Take 'em right along an arm around
Star promenade go round the town
Spread the star have a little fun
Heads back track and dive thru one
Meet a two and circle one-half way round
Head ladies break and make that line
Forward eight and back in time
Four men pass thru and split two
Go round one
Turn back and swing your own
Promenade eight go right back home

Ladies to the center and back to the bar
Gents to the center a right hand star
Once around and pass your partner
Walk all around your left hand lady
See saw your pretty little taw
Back to your corner a left allemande
Partners all a right and left grand

Gents to the center and back to the bar
Ladies to the center a right hand star
Pick up your partner an arm around
Star promenade go round the town
Gents roll back left one go by
Star promenade the next sweetie pie
Roll the gals a half sashay
Gentlemen star the same old way
Gents roll back let one go by
Star promenade the next old guy
Spread the star way out wide
Gals duck under the gents right side
On to the next a left allemande
Partners all a right and left grand.

Ladies to the center and back to the bar
Gents to the center with a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Take 'em right along an arm around
Star promenade go round the town
Heads back track and dive thru one
Star by the right with the next old two
Star twice around
Gals star left in the middle of the town
Gents promenade go the other way round
Go twice around
Pass her once and say hello
Next time around hook a right elbow
All the way around to your corners all
For a left allemande
Partners right a right and left grand

Ladies to the center and back to the bar
Gents to the center with a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Pick up your partner an arm around
And star promenade go round the town
Outside in and inside out
Turn that big old star about
Put the ladies in and star again
One and three you wheel around
And square thru with the couple you found
Go all the way around
The inside four make a right hand star
The other four turn alone
Back by the left in the center of town
Pick up your own an arm around
Star promenade go round the town
Inside ladies roll away a half sashay
Gentlemen star in the same old way
One and three you wheel around
Do a left square thru
Go left-right-left-right
Left allemande
Partners all a right and left grand

RIPPLE THE WAVE #3

By Gordon Blaum, Miami Beach, Florida

Head couples bow and swing
Spin your girl to the right
And line up three
Forward six and back
Do sa do make a wave
End ladies ripple the wave
Gents run
End ladies turn back
Wheel and deal three by three
Girl pass thru
Then allemande left

ZERO BREAK

By Garrett Gilliam, Phoenix, Arizona

Two and four lead to the right
Circle up four
Side men break two lines of four
Forward eight and back with you
Star thru ladies lead with a Dixie spin
Slide thru square thru
Three quarter round
Go on to the next
Swing thru two by two
Spin the top and slide thru
Square thru ladies lead with a Dixie spin
Slide thru square thru three quarter round
Go on to the next
Swing thru

BENDIT LINE OF TWO

By Mac McCullar, San Luis Obispo, California

One and three up to the middle
And back in time
Into the middle and bend the line
Pass thru split those two
Go 'round one
Meet this girl and box the gnat
Everybody to right and left grand

FRED WHAT

By Fred Whiteford, Costa Mesa, California

Four ladies chain three quarters
Four ladies chain
Sides right and left thru
Heads square thru four hands
Pass thru the outside two
All "U" turn back
Swing thru spin the top
Swing thru spin the top
All eight circulate (promenade)
Right and left grand

POW

By Jerry Helt, Cincinnati, Ohio

Heads to the right and circle to a line
Forward eight and back in time
Pass thru ends run around one
Cast off three quarters around
Ends run around one
Cast off three quarters around
Lines pass thru
Ends run around one
Cast off three quarters around
Ends run around one
Cast off three quarters around
Left allemande

DIXIE SPIN #3

By Tom Rinker, Omaha, Nebraska

Promenade
Head two couples wheel around
Star thru with the two you found
Ladies lead in a dixie spin
Slide thru, star thru
Square thru three quarter
Allemande left

PASSIN' CLOVER

By Don Bishop, Baldwin Park, Calif.

Heads right and left thru turn 'em
Same two lead right circle to a line
Forward and back pass thru
Wheel and deal
Substitute back over two
Double pass thru
Two by two clover leaf
Don't take all night
Double pass thru two by two
Clover leaf again you do
Centers pass thru
Right and left thru
Turn 'em dive thru
Ladies chain turn 'em
Pass thru
Left allemande

SINGING CALL*

EL PASO

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat 314 — Flip Instrumental with
Ernie Kinney

OPENER, MIDDLE BREAK

All four ladies chain, go straight across the ring
Take your time, chain 'em back, turn a girl and
then

Ladies center, back-to-back, men go round the
track

It's back home you go and do a Do-Paso

Partner left, corner by the right, partner left and
then

Roll promenade her back home * A girl from
Mexico

Promenade along — Swing twice with Felina
At Rose's Cantina in ol' El Paso

FIGURE

Heads promenade, go half way around
Star thru, a right and left thru, turn the girls
around

Square thru three hands, three hands around in
time

Split two, go round one and stand four in line

Star thru, Frontier whirl, swing that corner maid
Left allemande new corner, promenade, * A girl
from Mexico

Promenade along to Rose's Cantina
Swing with Felina from ol' El Paso

SEQUENCE: Opener — Figure heads, Figure sides
— Middle Break — Figure sides, Figure heads

**Note to Callers: The line marked (*) in both the
break and the figure is optional. You will note
when listening to the vocal side of the record that
Ernie uses it on some choruses but on the others
he omits it and holds the previous note.

TRADING GNATS

By Herb Mercier, Manchester, Conn.

Heads go forward and come on back
Swing thru watch it Mack
Boys trade and box the gnat
Right and left thru the other way back
Turn your Sue then square thru
Count to four and when you're thru
With the outside two swing thru
Then the boys trade and box the gnat
Right and left thru and the inside arch
Dive thru pass thru swing thru
Boys trade and box the gnat
Change hands left allemande

PROMENADE BREAK WITH TURN THRU

By Dan Schmelzer, Torrance, California

Promenade, don't slow down
Heads wheel around
Turn thru
On to the next
Turn thru
Forward out and back you reel
Just as you are
Wheel and deal
Double pass thru
First couple left
Next right
Turn thru with first in sight
On to the next square thru
Four hands just like that
Everybody "U" turn back
Star thru
Crosstrail thru
Allemande left.

SINGING CALL*

IDEAS

By Chip Hendrickson, Ridgefield, Connecticut

Record: Top 25137 — Flip Instrumental with

Chip Hendrickson

OPENER, BREAK, ENDING

Allemande left the corner and you weave the ring
"I Get Ideas, I Get Ideas"

Meet your partner box the gnat
and then you weave on back

The wrong way around until you meet again

You box the gnat now, and then you do-sa-do

All the way around, left allemande and then

Come back and promenade her, I know

Long way back home, you take that lady along
with you

FIGURE

The head two couples square thru three quarters

Then promenade three quarters more

Side two couples star thru and square thru

Four hands around until you meet the head two

Circle four hands round now, exactly once around

And then left allemande, and walk on by just one

Oh promenade the next one, you know

Long way back home, you take that lady along
with you

SEQUENCE: Opener — Figure heads, Figure sides

— Break — Figure sides, Figure heads — Ending

— Tag

TAG: And say thank you to your own

SINGING CALL*

I FEEL BETTER

By John Hendron, Framingham, Massachusetts

Record: Longhorn 157 — Flip Instrumental with

John Hendron

OPENER, BREAK AND ENDING

Four little ladies promenade

once around inside the ring

We'll get along home, swing and whirl your man

Allemande the corners all turn a right hand round
your own

The men star by the left, go once around the ring

Turn your partner by the right, that corner
allemande

Come on back and promenade with me

I feel better all over more than anywhere else

And that's exactly how I feel

FIGURE

First and third square thru

four hands round the ring will do

All the way around and right and left thru

the outside couple there

Do-sa-do make an ocean wave, balance

forward-back I say

All eight circulate and do a right and left thru

(You're gonna) dive thru, pass thru, swing your
corner maid

Left allemande, come back and promenade

Hi-diddle-de-de, Hi-diddle-de-de, I'm as happy
as can be

That's exactly how I feel

SEQUENCE: Opener, Figure twice heads, Break,
Figure twice sides, Ending.

BASIC FUN

By Bob Barnes, Phoenix, Arizona

One and three right and left thru

Star thru

Square thru four hands around

Clover leaf just you two

Outsides in

Forward up and back

Bend the line pass thru

Wheel and deal double pass thru

Men only "U" turn back

Left allemande

STARS AND SCARS

By Jeanne Moody, Salinas, California

One and three star thru

Fold the girl

Star thru, pass thru

Promenade left outside

Go around one into the middle

Box the gnat, pull by

Split two, go around one to a line

Star thru, double pass thru

Fold the girl

Star thru, Fold the girl

Star thru, substitute

*** Square thru three quarter, left allemande**
Or

*** Square thru three quarter**

Corner star thru, Fold the girl
Left allemande

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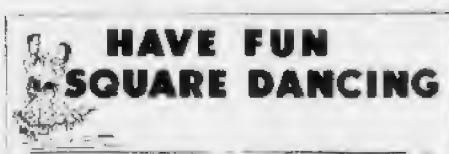
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(Letters, continued from page 3)

micks you must receive during the year. We were willing to wait. Thanks again for taking time out to print our little story; we appreciate it immensely. We wish you the best of everything and continued success with Sets in Order; it should be in every square and round dancer's home.

Marie Peterson, La Grange Park, Ill.

Dear Editor:

Enjoy your articles in Sets in Order and read the magazine with pleasure. Will you please write something about Joe Lewis from Texas? Went to Jacksonville this past Saturday where he was calling for the Northeast Florida Fall Round Up... Think he would be of great interest to be featured as Caller of the Month; I am looking forward to seeing something about him in the future issues of your magazine.

Virginia Carte
Cocoa, Fla.

Realizing that there are many newcomers to square dancing every year, it seems important to turn the spotlight on some of our old-time callers so that they may be re-introduced to these new dancers. You'll note a new feature in our Workshop section which will bring back each month a name familiar to all square dancers. Editor

Dear Editor:

Let me take this opportunity to congratulate your staff at Sets in Order on the marvelous job you do on the material you put forth to your subscribers. We enjoy Sets in Order very much and look forward to receiving it every month.

Joe Nahra
Davenport, Iowa

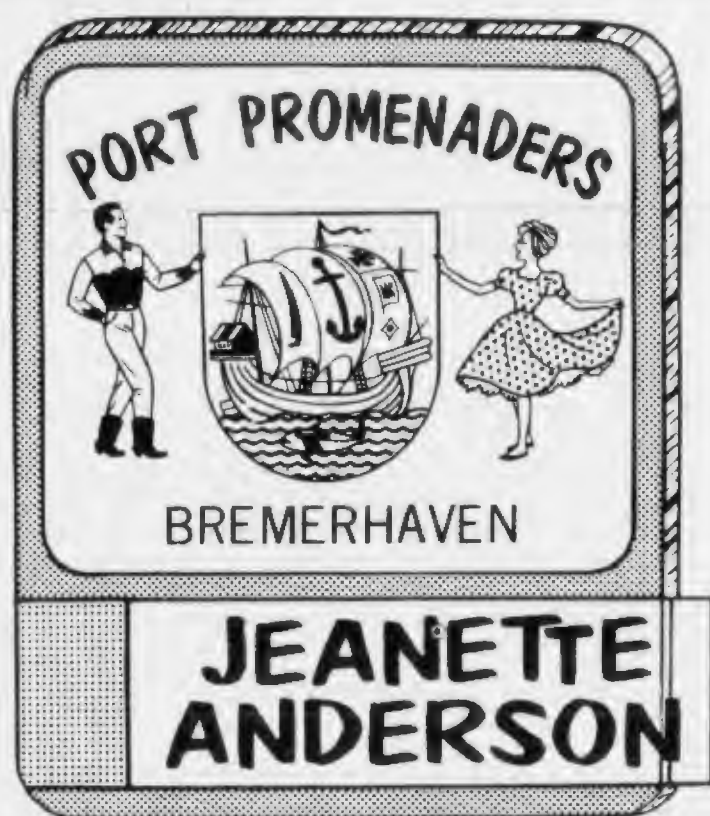
Dear Editor:

... Sets in Order has really helped us in our round dance teaching and also in promoting square dancing. We feel that square and round dancing go together and hope they continue to do so.

Bob and Wilma Anton
Kinsley, Kansas

Dear Editor:

We'd like to express our appreciation to Sets in Order for joining us in celebrating Canada's Centennial Year. In particular, we'd like to thank Bob Osgood for his support of the Trans Canada Centennial Square Dance Train which is being sponsored by our club. Today's mail has brought still more inquiries from our many American square dance friends for more details on what is being planned in



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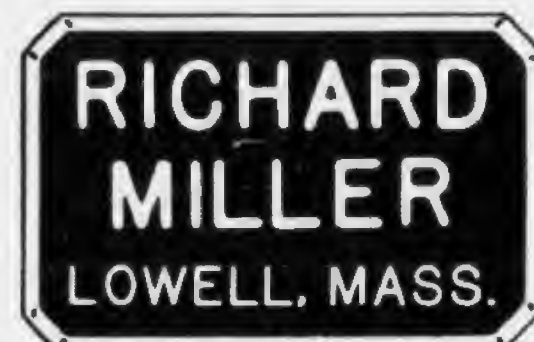
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the various host cities across Canada, where they can catch the train, etc. Although the train is not due to leave the Atlantic Provinces for Canada's West Coast until June 24, we are already half full at the end of November, 1966. Applications should therefore be made without delay to: Stetson Strutters Square Dance Club, PO Box 1206, Postal Station "B," Ottawa 4, Ontario, Canada.

Art Jackson
Ottawa, Ont., Canada

Dear Editor:

... Even at an increase in price your magazine is great. I have enjoyed every one and am going to continue as long as I can. Keep up the good work for all us square dancers.

Richard G. Duncan
Denver, Colo.

Dear Editor:

My wife and I have been commenting on the tendency lately for the magazines — yours and others — to want to play up the name Square Dancing on their covers and play down the original name of the magazine. In the case of Sets in Order we think it is a mistake. First of all, we couldn't think of a better name than

Sets in Order; secondly, Sets in Order is now so well known and so highly regarded that it would be a mistake not to use it prominently. Just our feelings in the matter, of course — but we felt we should air them.

Harold Bausch
Leigh, Nebr.

The name of our organization and of the magazine will always be Sets in Order. We believe it is a good name and indeed we're proud of it. For several years we toyed with the idea of making the name of the activity itself more prominent on our magazine cover, realizing that to the uninitiated and even to many dancers, the words "Sets in Order" did not make a familiar phrase. Hence, something seemed to be needed to spell out that the magazine was not about tennis, collections of dishes or diamond jewelry. It was about square dancing. So, altho' the name is still the same, we just put the emphasis where we feel it belongs — on the activity; Square Dancing. Editor

Dear Editor:

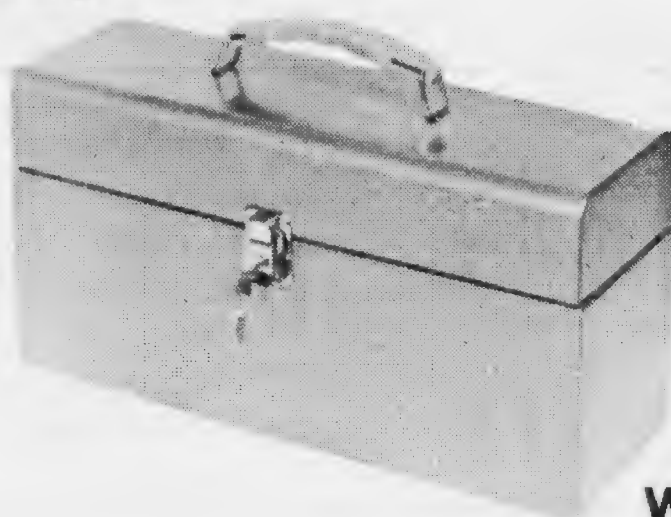
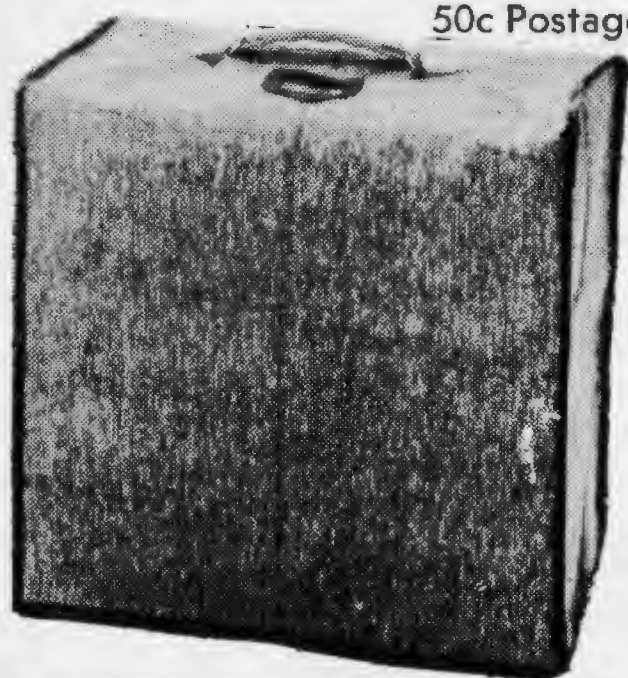
As caller for the Twirling Teens Square Dance Club I would like to say, "Thank you" from all of the members. The club is only one square plus but we have a beginners class of two squares so maybe some day we will have a larger club.

CANVAS PROTECTIVE COVERS

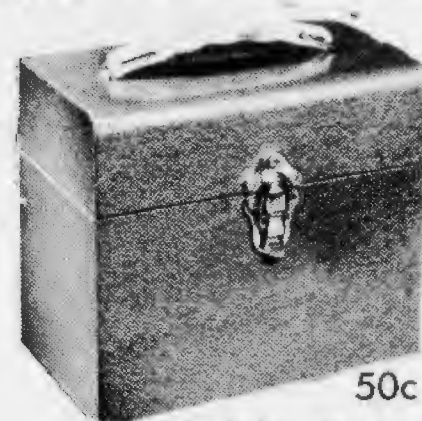
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We, as a club, would like to exchange letters with other teenage clubs in the U.S. and the rest of the world, to bring out ideas about many things in connection with teenage square dancing and clubs.

People may write me and I will pass their letters along to the club.

Gordon A. Walters
1210 Clay
Cedar Falls, Iowa 50613

Dear Editor:

I am arranging to promote square dancing

in our area by radio, but Station WAGM insists that any records given to them for this purpose remain with the studio. Being a new square dancer I have not accumulated many records and I was wondering if any reader would be willing to send me their old playable records. Then I can proceed with the promotion . . .

J. M. Michaud
26 Vesta Dr., Caribou, Maine

Dear Editor:

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tion I have some second thoughts on this. I'm beginning to feel that it wouldn't be wise to ever have a national organization because I'm afraid it would breed "Empire Builders"... The nearest thing could be an Inter-State Council with a delegate from each state council, purely for the purpose of exchanging ideas and with no mailing, by-laws or organization structure. Of course, there would have to be a postcard mailing to each state council to announce the time and place of such annual meetings. They could be prior to or following

the National Conventions...

Charles V. Opdyke
Lansing, Mich.

Dear Editor:

...We have found Sets in Order to be an interesting and fascinating publication and since our introduction to it have been poring over all available back issues.

Harriette and Sol Koved
Cranford, N.J.

Dear Editor:

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JACK LIVINGSTON

liness of square dancers but I for one can talk from experience. It all began when, reading Sets in Order, I saw the Badge of the Month article about the Crosswalkers from Montezuma, Ind. The covered bridge on the badge made me want to read more about them. We have a son who "devours" everything about covered bridges.

Writing to the club for the booklet on bridges, we sent the letter c/o Chamber of Commerce, Montezuma. In a short time a book from Crosswalkers Max and Ellen Harvey ar-

rived. The letter had been referred to them because they publish the book. Along with the book was the friendliest letter telling us about their club.

Since we were going to the 15th National in Indianapolis we hurried a note back to them telling them it would be fun to meet them if they were going to the Convention. In Indianapolis on Friday and Saturday we did our stints at the 16th National Booth, keeping our eyes open for Crosswalkers badges. After we left the booth on Saturday afternoon one of

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our group told us someone was looking for us. Hurriedly we went back and waited but we didn't make connections. Later we did meet the Harveys—from the county with the most covered bridges in the United States. We had a real nice chat and were sorry we couldn't stay longer with them. The meeting added a real bonus to our Convention visit.

Lil' Ann and Jose Dugan
Allentown, Pa.

Dear Editor:

We have been in square dancing for 21

years and I have been calling for 18 years. In that time I have received the Sets in Order Magazine every month. I would like to take this opportunity to thank the staff for a wonderful magazine they have worked hard on, thru the years. It has been a great help for the dancers and callers alike.

Also a very special thanks to Ed Gilmore for the wonderful help he has given me...

Art Weisensel
Waunakee,
Wisconsin

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The CALLER OF THE MONTH



Lorne Hay — Barrie, Ont., Canada

IT WAS A PAIR of persistent neighbors — the John Walkers of Collingwood — who started Lorne Hay and his wife Betty square dancing in the front room of a private home in 1957. This started a whole chain of circumstances which changed the life of the Hays considerably.

After three years of dancing and after he had attended the Pairs 'n' Squares Institute in Canada, Lorne was hired by the Collingwood Club to call for them. Today he calls for 5 square dance clubs and teaches rounds to two round dance clubs.

Lorne has worked with pre-teens and teenagers; has done several TV programs and some demonstration square dancing. He has called at Jamborees and Festivals; has staffed the Canadian Winter Weekend, Dance 'n' Camp and taught rounds at the Bangor Weekend. He conducts his own Trail's End Family Square Dance Camping Weekend at Arrowhead Ranch; Y Not Square Dance Weekend at Orillia and the successful "Day in May," which highlights round dancing.

Last year the Hays moved to Barrie where they built — with much help from square dancers — their own "Home for Square Dancing" called the Hayloft.

Lorne gives much credit to Ed Gilmore and



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Lorne and Betty work as a team, with Betty cueing rounds which they feel are an equal part of square dancing. In his off-dancing hours, Lorne is advertising counselor for a Canadian firm. The Hays have three children, all of whom square dance.

GEMS FROM AREA PUBLICATIONS

“Mackie” in Fed Facts—Missouri

...When you go to a Club you probably, real quick like, form your opinions of the Club as a whole. Ponder over your likes and dislikes. Vow to do like you think they should do. You may find that you are contributing to the success of your own Club. I believe that everybody should have their “favorite square” but, two or three times in an evening, go over and ask someone else to dance with you, especially a visitor. You may find they are pretty nice.

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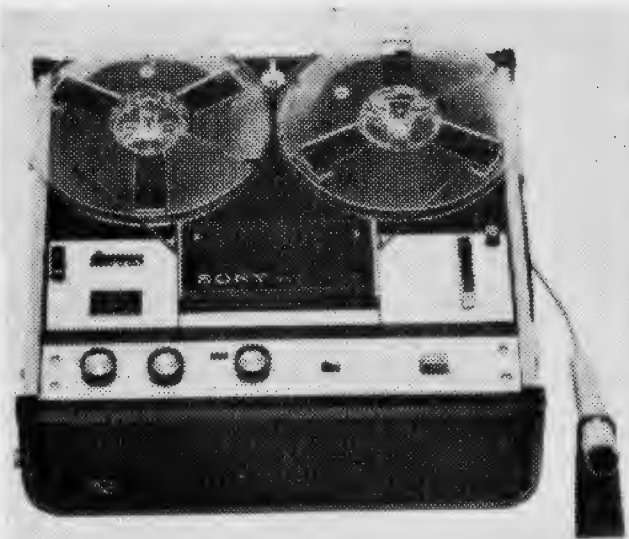
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GEMS FROM THE AREA PUBLICATIONS

Red Warrick in the Roundup — Minnesota

... From a professional standpoint, the National Convention has been of tremendous help in standardization of terminology, styling and many other aspects. With the closer association of the publishers, recording people and professional teachers, leaders, callers and interested dancers a standardization has emerged which has been greatly noticeable and appreciated by the traveling caller...

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Bill and Lib Pearson — Pittsburgh, Pa.

IN COMMON with many of the foremost leaders in round dancing, Bill and Lib Pearson retain their interest in the square dancing part of the overall activity, feeling that keeping the balance is important. The Pearsons started square dancing in 1950 and are still enthusiastic — belonging to one square dance club and visiting many others.

They started to round dance in 1954 under the able direction of the Al Gallaghers who took them to a "Hamilton Weekend" in 1956 and saw them "flip" for round dancing. From that time on they couldn't get enough of it.

In 1959 the Gallaghers gave up teaching rounds and insisted that the Pearsons take over. With some trepidation they did and have been teaching ever since. They have attended Dance-A-Cade for the past nine years; every session of Round-a-Cade and the Institutes at Prudhommes, Kirkwood and Boyne Mountain, as well as dozens of Festivals.

Bill and Lib feel that squares and rounds do belong together — and that the advanced rounds do not belong on the square dance floor. Several Pittsburgh callers have the Pearsons in to introduce rounds on graduation night and basic classes are started periodically. They feel that a round dance teacher must be patient and not try to teach too much too fast

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1967



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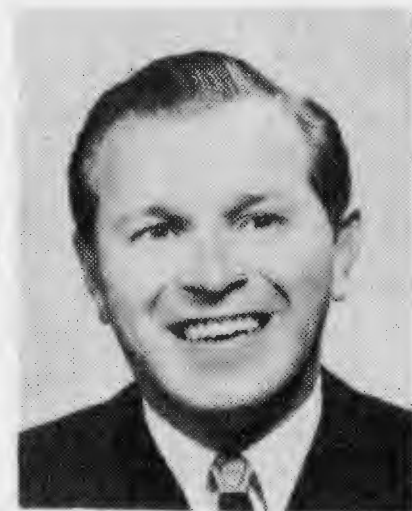
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but keep the learning fun for the dancers. At the present time there are more people round dancing between the squares in Pittsburgh than ever before and the Pearsons aim to do everything in their power to keep it that way.

HELEN POHLMANN

Helen Pohlmann, whose husband, Charlie, was Publicity Director of Associated Square Dancers for a number of years, passed away at her home in Burbank, Calif., on December 4. Altho' not active in square dancing in recent years, Helen and Charlie were in at the

establishment of what has been a steadily growing activity in their area.

D. S. (SKIPP) BARBER

Dancers in Tucson, Arizona, lament the passing of D. S. (Skipp) Barber on December 2. Skipp was a well known caller and very active in square dancing in the Tucson area for many

VIEW WITH ALARM

By A Veteran Square Dancer

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FUN VALLEY

SQUARE DANCE RESORT

SOUTH FORK, COLORADO

May
28
to
June
4



Harper Smith



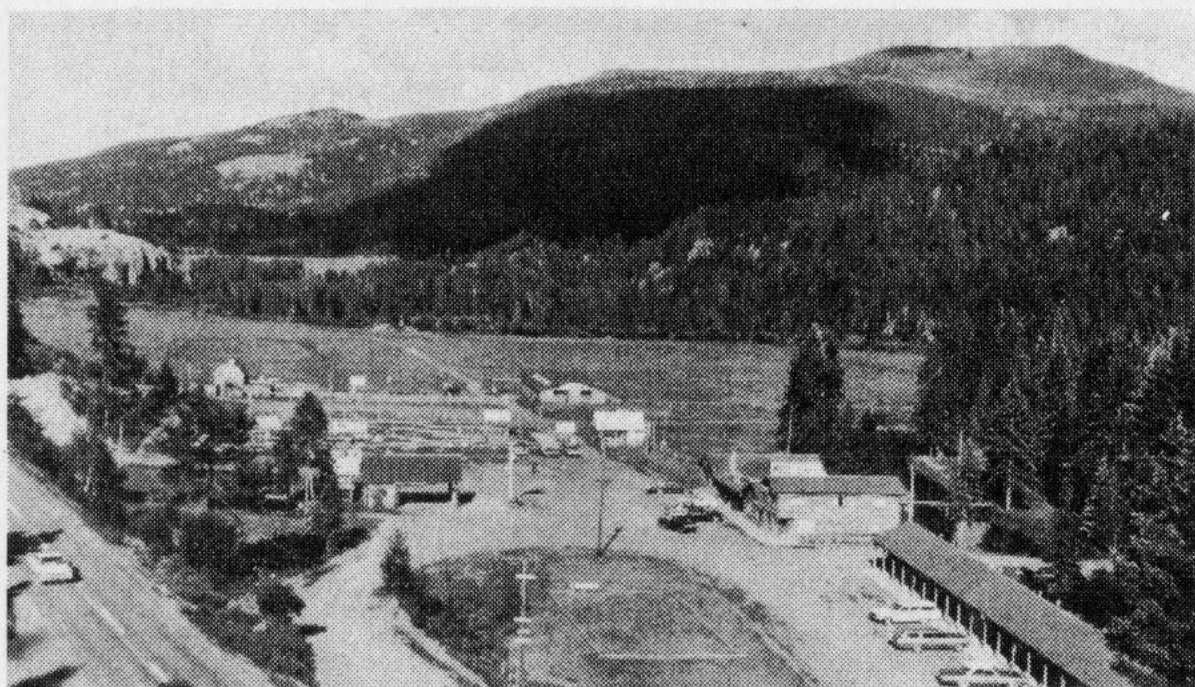
Gaylon Shull



Zeke & Tommie
Neeley



Billy Foster



June
4
to
June
11



Jerry Haag



Pete & Don
Hickman



Dick Parrish

June
11
to
June
18



Ernie Kinney

No Round
Dance
Instructors
This Week



Rex Coats

June
18
to
June
25



Otto Degner

No Round
Dance
Instructors
This Week



Gary Shoemaker

Aug.
27
to
Sept.
3



Mack & Jean
Henson



Beryl Main



Helen & Bob
Smithwick



Jerry Haag

Sept.
3
to
Sept.
10



Jerry Adkins



Darlene & Jack
Chaffee



Dale Casseday



Otto Degner

Sept.
10
to
Sept.
17



Sal Fanara



Darlene & Jack
Chaffee



Joe Greer



Red Warrick

Sept.
17
to
Sept.
24



C. O. Guest



Zeke & Tommie
Neeley



Ralph Silvius



Bailey Campbell

Sept.
24
to
Oct.
1



Dave Walker



Billy Lewis



John & Wanda
Winter



Big Daddy
Bussey

TAKE A COLORADO SQUARE DANCE VACATION IN THE BEAUTIFUL ROCKY MOUNTAINS

May 28 to June 25 — Aug. 27 to Oct. 17

FUN VALLEY offers enough ROUND and SQUARE DANCING to satisfy the most ardent dancer. Constructive workshops during the day and dancing nightly, with the very best in dance leadership. We do not program every minute, so that you may enjoy some relaxation, the beauty of the surrounding area, and all the other recreation at FUN VALLEY.

Our prices for '67 will be on the American plan, \$115.00 to \$163.00 per couple for 7 full days. This price is for the complete package: room, three meals a day, dancing and all workshops, after parties and refreshment, fishing, miniature golf, croquet, horseshoes, pool, ping pong, and guided tours. We will take reservations on a first come, first serve basis. Along with our long established resort policy, we will not require a deposit. We cordially invite you to spend your vacation with us. For free brochure or reservations write:

Nov. 1st to May 1st
Mack & Jean Henson
2050 Elmwood Dr.
Abilene, Texas

May 1st to Nov. 1st
Mack & Jean Henson
Fun Valley
South Fork, Colorado

Accommodations: Motel, cabins, trailer park

PARTY NAPKINS



Refreshment size (9"x9")
50 in a package — 75c
Luncheon size
(12"x12")
50 in a
package — 85c
Postpaid

ORDER FROM

Sets in Order LOS ANGELES, CALIF. 90048
462 N. ROBERTSON BLVD.



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Patterns for
Square Dance Apparel

SEND 35c AIRMAIL 45c

CANADA Send 10c extra

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San Leandro, Calif. 94577

MAGNUM'S NEW YEAR RELEASE!

"TIME TO BUM AGAIN"

MG-902 by Chuck McDonald

music by: Hank McCormick &
The Country Gents

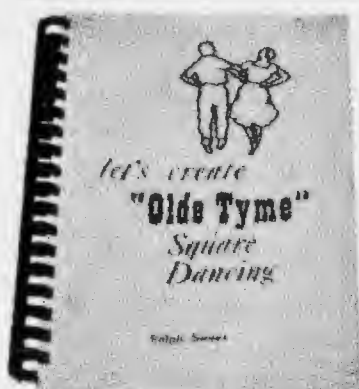
Recent release:

"MOLLY'S BACK"

MG-901 at your dealers

MAGNUM RECORDS

Box 111, North Chicago, Ill. 60064



"LET'S CREATE

'OLD TYME'

SQUARE DANCING"

97 pp

\$3.25 ppd.

Over 80 Calls — Quadrilles, Contras, etc.

Beginner Material — proven dances

How to build a Lasting Square Dance Movement

Ralph Sweet . . . Powder Mill Barn

32 S. Maple St., Hazardville, Conn. 06036

(On the Record, continued from page 8)

NOTHING'S NEW — MacGregor 2002

Key: A Flat Tempo: 124 Range: High HC

Caller: Tommy Stoye Low LB

Music: Standard 2/4 — Accordion, Piano, Guitar,
Celeste, Drums, Bass, Trumpet

Synopsis: (Break) Heads promenade one half way
— right and left thru — slide thru — square
thru three quarters — allemande — weave —
do sa do — promenade. (Figure) Ladies chain
— rollaway — circle — allemande — allemande
thar — shoot star full — corner pull by — alle-
mande — do sa do — promenade.

Comment: A smooth tune and very good music.
Dance patterns are quite danceable. Good
singers will put this one over. Rating: ☆☆

MOONLIGHT SAVING — Top 25136

Key: E Flat Tempo: 127 Range: High HB

Caller: Jim Cargill Low LB

Music: Standard 2/4 — Clarinet, Banjo, Piano,
Trumpet, Drums, Bass

Synopsis: (Break) Allemande — double daisy
chain — allemande — do sa do — swing —
promenade. (Figure) Heads promenade half —
square thru — do sa do — double swing thru
— boys trade — girls trade — right and left
thru — swing — promenade.

Comment: Excellent music, a good tune, and in-
teresting contemporary dance patterns.

Rating: ☆☆☆+

I FEEL BETTER — Longhorn 157*

Key: G Tempo: 131 Range: High HB

Caller: John Hendron Low LD

Music: Western 2/4 — Guitar, Banjo, Piano,
Vibes, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A lively new rendition of a tune quite

CURRENT BEST SELLERS

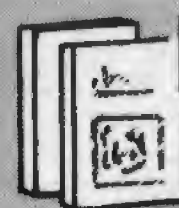
Fifty-one dealers of Square and Round
Dance records in key cities throughout the
United States and Canada were canvassed
to find out just what records were selling in
their individual areas. The following lists
were made up from the results of that sur-
vey as tabulated in mid-January.

SINGING CALLS

Love In The Country	Wagon Wheel 303
Poor Little Robin	Windsor 4861
Miss Molly Brown	Kalox 1064
Roll Out The Barrel	Sets in Order 163
Big Sombrero	Wagon Wheel 304

ROUND DANCES

Mexicali Rose	Grenn 14088
Oh You Kid	Hi-Hat 831
Can't Stop Loving You	Belco 217
Silver Dollar	Hi-Hat 833
Marie	Sets in Order 3153

**RECORDS****Local Dealers****PUBLICATIONS****CATERING TO SQUARE DANCERS****★ ARIZONA**

RECORDLAND
4457 East Thomas Road, Phoenix

★ CALIFORNIA

AMOS SQUARE DANCE SQUARE
624 W. Main, Alhambra

HILL RANCHO
15701 So. Crenshaw Blvd., Gardena

MODERN RADIO
1475 Haight Street, San Francisco

PHIL MARON'S FOLK SHOP
1531 Clay Street, Oakland 12

NANCY SEELEY'S RECORDS FOR DANCING
706-B Nimitz, China Lake

RITE NOTE MUSIC STORE
12418 S. Hawthorne Blvd., Hawthorne

ROBERTSON DANCE SUPPLIES
3600 — 33rd Avenue, Sacramento 95824

★ CANADA

DANCE CRAFT
424 Brentwood, Burnaby, B.C.

GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.

THE SQUARE DANCE POST
833 Stafford Dr., Lethbridge, Alberta

★ COLORADO

S. D. RECORD ROUNDUP
8575 W. Colfax, Denver 15

★ FLORIDA

CROSS TRAIL SQUARE DANCE CENTER
4150 SW 70th Court, Miami 55

RECORD-RAC
1607 Peachtree Circle N., Jacksonville

★ GEORGIA

EDUCATIONAL AND DANCE RECORDS
P. O. Box 11776
Atlanta 30305

★ ILLINOIS

ANDY'S RECORD CENTER
1614 N. Pulaski Road, Chicago 60639

DELUXE MUSIC SQUARE DANCE SHOP
4063 Milwaukee, Chicago 41

★ INDIANA

MAXINE'S SQUARE DANCE SHOP
4428 So. 7th St., Terre Haute

PARKER STUDIO OF MUSIC
Hwy. 3 N. at Cree Lake, Kendallville

STEVENS CAMERA SUPPLIES
3600 So. Main St., Elkhart 46514

★ KANSAS

MISSION RECORD SHOP
5908 Woodson Rd., Mission

★ KENTUCKY

PRESLAR'S WESTERN SHOP
3111 South 4th St., Louisville 40214

★ LOUISIANA

DANCE-RANCH
Carrollton Shopping Ctr., New Orleans

PIONEER SHOPPE—WESTERN WEAR
306 Camp St., New Orleans 70130

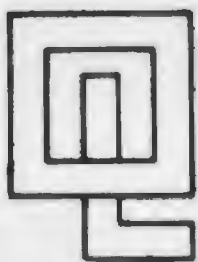
★ MASSACHUSETTS

PROMENADE SHOP
Square Acres, Rte. 106, East Bridgewater

SUE'S SPECIALTY SHOP
S. Main Street, Topsfield 01983

More Dealers Follow

GAYLON SHULL Calls SL-125 I FOUND YOU OUT



**SQUARE L
RECORD CO.**

RECENT RELEASES:

SL-119 BRUSH THOSE TEARS

Caller: Jon Jones

SL-120 LEMON TREE

Caller: Tommy Farris

SL-121 ALICE BLUE GOWN

Caller: Gaylon Shull

SL-122 THE WILLOW TREE

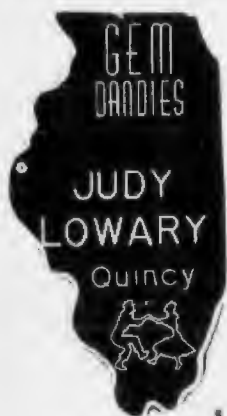
Caller: Melton Luttrell

SL-123 CITY LIGHTS

Caller: Dusty Randell

SL-124 CUTIE Caller: Dick Enderle

8512 La Jolla Ct.
Ft. Worth, Texas 76116



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NAME ONLY, TOWN AND/OR CLUB **60c**

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neat compact volume—a treas-
ure house of Square Dancing
information. **\$2.50** postpaid

Calif. add 4% Sales Tax

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Sets in Order

462 N. ROBERTSON BOULEVARD
LOS ANGELES, CALIFORNIA 90048

popular several years back. Good music and
a driving dance routine. Rating:☆☆+

ROUND DANCES

RED CARNATIONS — Sets in Order 3160

Music: (Musicians) — Saxophones, Strings, Piano,
Guitar, Organ, Bass, Drums

Choreographers: Lorne and Betty Hay

Comment: An excellent full band recording. The
waltz routine is not for the novice but is not
difficult. Half the routine is repeats.

THE WHISTLER — Flip side to the above

Music: (Artists) — Piano, Guitar, Marimba, Drums,
Bass

Choreographers: Norman and Louise Pewsey

Comment: A lively and easy routine with not
even one two-step (turning or otherwise). Eight
measures are repeated.

I AIN'T GOT NOBODY — Hi-Hat 834

Music: (Dick Cary) — Trumpet, Clarinet, Trom-
bone, Piano, Banjo, Drums, Bass

Choreographers: Edna and Gene Arnfield

Comment: Excellent music with a dixieland fla-
vor and a fun two-step that is quite easy.
Twelve measures are repeated.

FASCINATION RHYTHM — Flip side to the above

Music: (Dick Cary) — Piano, Guitar, Clarinet,
Drums, Bass

Choreographers: Al and Carmen Coutu

Comment: A jazz arrangement of the tune "Fas-
cination" in fox trot rhythm. The dance is for
experienced dancers. Those who like a little
challenge in their dances will love this one.

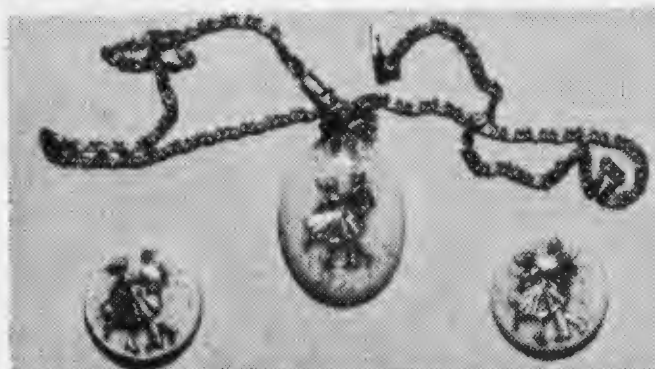
"POP" ALLISON

Pop Allison, who, with his wife Mom, made
a much beloved square dance team for many
years, passed away at his California home in
Seal Beach on December 12, 1966. After hav-
ing enjoyed square dancing in the St. Louis,
Mo. area, Pop brought his enthusiasm for the
activity to his new home location. He will be
greatly missed by all who knew him.

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Lemon Grove, California 90245



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ARROWHEAD TRADING POST
433 N. Washington Avenue, Royal Oak

B Bar B WESTERN SUPPLY
315 Main Street, Rochester

CROSS TRAIL RECORD SERVICE
12130 Center Road, Bath 48808

SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

★ MINNESOTA

LOUISE MUSIC SHOP
727 Grand Avenue, Saint Paul 55105

"AL" JOHNSON RECORDS
4148 10th Ave., S. Minneapolis 55407

★ MISSOURI

DO-SAL SHOPPE
1103 S. Crysler St., Independence 64052

★ NEW JERSEY

DANCE RECORD CENTER
1159 Broad Street, Newark 07114

★ NEW YORK

BERLINER MUSIC SHOP
154 4th Ave., New York 10003

TOWN AND COUNTRY SQUARE DANCE
FASHIONS
740 Schoelles Rd., North Tonawanda

★ OREGON

GATEWAY RECORD SHOP
10013 N.E. Wasco Ave., Portland 97216

★ OHIO

BELT & BUCKLE WESTERN SHOPPE
32380 Center Ridge Rd.,
No. Ridgeville 44039

DART WESTERN SHOP
4400 Portage St., N.W., N. Canton 44720

F & S WESTERN SHOP
1557 Western Avenue, Toledo 43609

SQUARE DANCE AND GIFT SHOP
28933 Euclid Ave., Wickliffe

★ PENNSYLVANIA

PETRELLA'S RECORD SHOP
2014 W. Darby Rd., Havertown

RANCLAND RECORD SHOP
R.D. 3, Mechanicsburg 17055

RAY WARD RECORD SERVICE
17 So. 1st St., Bradford 16701

★ SOUTH DAKOTA

SCHLEUNING'S RECORD SERVICE
Route 2, Box 15, Rapid City

★ TEXAS

CEE VEE SQUARE DANCE SHOP
114 S. Western, Amarillo

EDDIE'S & BOBBIE'S RECORD SHOP
8724 Tonawanda, Dallas 75217

JUDY'S RECORD SHOP
Rt. #2, Box 191 Z, Denison

★ WASHINGTON

AQUA RECORD SHOP
1230½ Westlake Ave. N., Seattle 98109

DECKER'S RECORDS
E. 3936 17th Ave., Spokane 99203

★ WISCONSIN

MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

NEW COLORS AND LOOKS FOR YOUR NAME BADGES



CHOICE OF GOLD OR SILVER (Metal) DANCERS ON EACH BADGE

STYLE No. 1
DANCERS $\frac{3}{4}$ " high
BADGE SIZE $1\frac{1}{2}$ " x $2\frac{1}{4}$ "
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STYLE No. 2
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Black - Red - Blue - Metallic Blue - Brown - Silver Gray or Green Badge with White Lettering & Border. White Badge with Black, Red or Blue Lettering; Yellow Badge with Black or Blue and Silver with Black Lettering and Bevelled Border.

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OTHER DESIGNS — WRITE FOR DETAILS

The MAREX Co.

Box 371
Champaign, Illinois 61820

TRAVELING CALLERS LISTS

For a number of years Sets in Order, as an "At Your Service" feature, published at regular intervals a mimeographed list of Traveling Square Dance callers which was made available, free of charge, to any who requested it. Although this service obviously filled a need, the cost involved forced our decision to stop the publication last year. In its place we ran a list of well-known traveling callers as a part of the 1966 Square Dancers Guide.

This change was obviously unsatisfactory for we received many letters from callers telling us that they would gladly pay for the mimeographed listing, and from dancers who offered to pay for copies of the list. On that basis we'll give it another try. Traveling callers: Send us your name and address and the *general* area of your 1967 tours (not to exceed four typewritten lines in all) along with a check for \$10.00 U.S. by March 5, 1967, and you're in.



MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS

You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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P.O. Box 7281, Phoenix

CALIFORNIA

CORSAIR-CONTINENTAL CORP.
5528 N. Rosemead Blvd., Temple City

CANADA

SQUARE & ROUND DANCE SUPPLY
424 Brentwood, Burnaby, B.C.

CANADIAN MUSIC SALES
58 Advance Road, Toronto, Ont.

GEORGIA

RECORD DISTRIBUTORS
2581 Piedmont Road N.E., Atlanta 30324

MICHIGAN

SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

MISSOURI

WEBSTER RECORD DISTRIBUTORS
124 W. Lockwood, St. Louis 19

NEBRASKA

SQUARE DANCE DISTRIBUTORS
204 Lyric Bldg., Omaha 68102

NEW JERSEY

DANCE RECORD DISTRIBUTORS
1161 Broad St., Newark 07114

OHIO

TWELGRENN ENTERPRISES
P.O. Box 16, Bath

TEXAS

MERRBACH RECORD SALES
323 West 14th Street, Houston

UTAH

VERN YATES DISTRIBUTORS
436 E. 4th South, Salt Lake City

WASHINGTON

WESTERN DANCE DISTRIBUTORS
1230 1/2 Westlake Avenue N., Seattle 9



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LATEST RELEASES ON KALOX

K1066 I COULD SING ALL NIGHT Flip/Inst. Caller: Vaughn Parrish

K-1065 TOOT TOOT TOOTSIE Flip/Inst. Caller: Lee Helsel

K-1064 MISS MOLLIE BROWN Flip/Inst. Caller: Bob Yerington



NEW ON LONGHORN

LH-159 WINCHESTER CATHEDRAL Flip/Inst. Caller: Ken Golden

LATEST RELEASES ON LONGHORN

LH-158 EL PASO Flip/Inst. Caller: Ralph Silvius

LH-157 I FEEL BETTER Flip/Inst. Caller: John Hendron

LH-156 HONEY BE MY HONEY BEE Flip/Inst. Caller: Jerry Smith



B-222 ALL MY LOVE Two-Step By Irv & Betty Easterday

HOMETOWN SWEETHEART Two-Step By Vaughn & Jean Parrish

RECENT RELEASES ON BELCO

B-221 THE RACE IS ON Two-Step By Don & Pete Hickman

LONESOME WALTZ Waltz By Al & Lee Woker

These records available at the dealers listed on pages 79 and 81



HARPER
SMITH



VAUGHN
PARRISH



C. O. GUEST



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RALPH
SILVIUS



KEN
GOLDEN



JOHN
HENDRON



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YERINGTON



JERRY ADKINS



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HALLS FOR SQUARE DANCING

● Square dancers depend on parks, playgrounds, schools and church halls for a majority of their square dancing. There is a need for square dance "homes" and more are being built by square dancers every year. Here are some of the ones in use at the present time.

Montgomery Area S/D Center
2201 Chestnut St., Montgomery, Ala.

Mike's Barn (Mike Michele)—1210 E.
Indian School Rd., Phoenix, Ariz.

McDonald's Barn (Jane McDonald)
13201 Saticoy, N. Hollywood, Calif.

Robertson S/D Studio
3600 33rd Ave., Sacramento, Calif.

The Carriage Stop (Fred Staeben)
26th & Robinson
Colorado Springs, Colo.

The Red Barn (Bill Renck)—Bridle Trail
Rd., La Vista Hills, Pueblo, Colo.

Powder Mill Barn (Ralph Sweet)
32 S. Maple St., Hazardville, Conn.

Old Ox-Bow Hall (Jim Pearson)
2027 4th Ave., S., St. Petersburg, Fla.

The Round-Up (Eddie Dollar)
2118 S.W. 60th Terr., Hollywood, Fla.

Trails End S/D Center (Jack Lasry)
18160 N.W. 2nd Ave., Miami, Fla.

Sage Brush Shufflers Barn
Mountain Home, Idaho

Promenade Hall (Richard Shaver)
7897 Taft St., Crown Point, Ind.

Stage Stop (Hillie Bailey)
U.S. 1 near Lucerne-in-Maine, Maine

Allen Homestead (Stu Allen)
South St. Shrewsbury, Mass.

Bay Path Barn (Chet Smith)
119 Central St., Boylston, Mass.

Canoe Club (Paul Merola)
Rtes. 106 & 28, W. Bridgewater, Mass.

The Coop (Earl Standring)
Spencer, Mass.

Johnson's Barn
Rt. 118, Anawan St., Rehoboth, Mass.

Kramer's Hayloft
455 Union St., S. Weymouth, Mass.

Ploof's Barn
Church St., W. Brookfield, Mass.

Square Acres (Howard Hogue)
Rt. 106, E. Bridgewater, Mass.

The Woodlands (Gloria Rios)
Northwest Rd., Westfield, Mass.

Ray's Barn (Ray Koch)
423 S. 35th St., Billings, Mont.

Barden's Barn (Neil Barden)
77 Prospect St., Lebanon, N.H.

Hayloft Barn (Geo. Clement)
Rt. 102, Chester, N.H.

Newton Pavilion
Rt. 108, Newton, N.H.

The Hayloft (Roy Keleigh)
908 First Ave., Asbury Park, N.J.

Happy Valley Fun Farm S/D Barn
(Legg & Steffee)—15113 Stanwood St.
S.W., Dalton, Ohio

The Hayloft (Gus Heisman)
11890 Springfield Rd. (Route #4)
Cincinnati, Ohio

Prairie Hall
1725 Leghorn, Eugene, Ore.

Lochwood Barn (Bill Johnston)
Skippack, Pa.

Mac's Barn (Mac McKenrick)
Kulpsville, Pa.

Ranchland (Tom Hoffman)
R.D. #3, Mechanicsburg, Pa.

Holiday Acres (Roy Watmough)
Off Rt. #6 to Gloucester, R.I.

Hickory Hill Hall (Bill Crawford)
4333 Hickory Hill Rd., Memphis, Tenn.

Paws & Taws Club House (H. C. Bolen)
Nr. Fulton Harbor, Rockport, Texas

Aqua Barn (Jack Riley)—1230 1/2
Westlake Ave., N., Seattle, Wash.

Barr's Western Barn
1400 Slater Rd., Bellingham, Wash.

Hagen's S/D Barn—11820
148th Ave., S.E., Renton, Wash.

Hayloft (Bob Wright)
Alderwood Manor, Wash.

Realart Square (Wright Carlson)
Tacoma, Wash.

Quadra Dangle Club House
Box 162, Laramie, Wyo.

The Hayloft (D. Cameron)—2486
Bayswater, Vancouver, B.C., Canada

The Hayloft (Lorne Hay)
Box 171, Barrie, Ont., Canada

Heart of Valley Twirlers S/D Hall
Nictauk Falls, Nova Scotia, Canada

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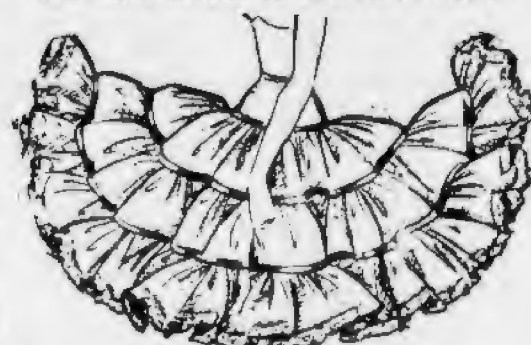
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BLUE STAR OF COURSE!

*Square Dances you'll like from
Merrbach Record Service*

BS 1013

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BLUE STAR:

- 1793 — **Texarkana Baby**
Caller: Marshall Flippo, Flip Inst.
- 1794 — **Here Rattler Here**
Caller: Andy Andrus, Flip Inst.
- 1795 — **Winchester Cathedral**
Caller: Andy Andrus, Flip Inst.
- 1796 — **Even Tho**
Caller: Jim Brower, Flip Inst.
- 1797 — **Mississauga Waltz Mixer**
By Bill and Barbara Cooper
(Round Dance)
- Flip: **The Best of It Mixer**
By Al Rowland (Round Dance)

LORE:

- 1087 — **Old Town Hall**
Caller: Johnny Creel, Flip Inst.
- 1088 — **What It Means To Be Lonesome**
Caller: Allen Tipton, Flip Inst.
- 1089 — **Ferris Wheel**
Caller: Emanuel Duming,
Flip Inst.
- 1090 — **It's Like Having You Around**
Caller: Carl Creel, Flip Inst.
- 1091 — **Truckload Of Starving Kangaroos**
Caller: Johnny Creel, Flip Inst.

SWINGING SQUARE:

- 2330 — **While I'm Gone**
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory
Limb**
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**
Caller: Chuck McDonald, Flip
Inst.
- 2333 — **Hello Mary Lou**
Caller: George Peterson,
Flip Inst.
- 2334 — **All I Do Is Dream Of You**
Caller: Johnny Reagan, Flip Inst.

ROCKIN "A":

- 1329 — **Square Dance Honeymoon**
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**
Caller: J. P. Jett, Flip Inst.
- 1333 — **Darling Dixie Lee**
Caller: Bill Wilson, Flip Inst.
- 1334 — **Bayou Baby**
Caller: Bill Wilson, Flip Inst.

KEENO:

- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
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- 2330 — **Set Me Free**
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- 116 — **Flowers On The Wall**
Caller: Mike Hayes, Flip Inst.
- 117 — **True Love's A Blessing**
Caller: Hubert Brasseaux, Flip
Inst.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Inst.

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- 1199 — **I Wonder Why**
Caller: Cal Lambert, Flip Inst.
- 1200 — **I'm Going Back**
Caller: Cal Lambert, Flip Inst.
- 1201 — **For You and Me The Sun Will
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Caller: Ham Wolfram, Flip Inst.
- 1202 — **Wish You Were Here**
Caller: Cal Lambert, Flip Inst.

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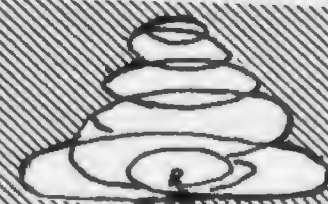
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SUBJECT: THE CANADIAN "SPECIAL"

As THIS ISSUE of Sets in Order goes to press, letters are beginning to pour in commenting on last month's 28-page special edition dedicated to the Canadian Centennial. We thank you all for your kind remarks and though we may not be able to answer all of your letters, we do appreciate receiving them. More than 30,000 copies of this special edition have been sent all over the world, and from the response received to date, we will just say that our friends in Canada should expect to be "snowed under" during their anniversary year festivities. Incidentally, of special interest to our Canadian friends, all Sets in Order record premiums going to Canadians are now pressed in Canada. This means that you'll be getting your premiums much quicker and best yet, you won't have to pay any customs duty.

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NEWEST SQUARE

GR 12089

"CONEY ISLAND WASHBOARD GAL" flip by
Earl Johnston

RECENT ROUNDS

- 14093 Dixie Quickstep Waltz/
Ballin' The Jack
- 14092 Kentucky Waltz/Dream Two Step
- 14091 Song Of Love/Who Wouldn't Love You
- 14090 Desert Song/Five Minutes More

RECENT SQUARES

- 12088 Winchester Cathedral
Earl Johnston
- 12086 I Love You — Schneider
- 12084 Get Out & Get Under
Moon — Davis

TOP

NEWEST FLIP SQUARES

- TOP 25140 "ACE IN THE HOLE" by Ralph Kinnane
- TOP 25141 "LOOKIN' FOR LOVE" by George Peterson

RECENT SQUARES

- 25139 Travel On — Keys
- 25138 Country Style — Hendrickson
- 25137 Ideas — Hendrickson
- 25136 Moonlight Saving — Cargill
- 25135 Wait Till The Sun Shines — Cargill
- 25134 Lovin' Machine — Peterson
- 25133 Molly Brown — Keys
- 25132 Tweedle Dee — Leger

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(Date Book, continued from page 5)

- Feb. 24-25—3rd Ann. Square Dance Festival
Ector Co. Colis., Odessa, Texas
- Feb. 25—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Feb. 26—Lincoln Callers Assn. Guest Caller
Dance, Antelope Pavillion, Lincoln, Nebr.
- Mar. 5—18th Ann. Omaha Area S/D Festival
Civic Audit., Omaha, Nebr.
- Mar. 10-11—2nd Ann. Amarillo R/D Festival
Wolflin School Roundhouse, Amarillo, Tex.
- Mar. 10-11—19th Ann. S.W.A.D. Spring S/D
Festival, County Colis., El Paso, Texas
- Mar. 11—Memphis Cottontown Hoedown
Memphis, Tenn.
- Mar. 11-12—San Diego R/D Festival
Balboa Park, San Diego, Calif.
- Mar. 12—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Mar. 12—5th Ann. Spring Tonic
Treadway Inn, Niagara Falls, N.Y.

ROUNDS OF THE MONTH

For January, the RDTA of Southern California chose Walkin' on New Grass as the easy dance; Song of Love (int.) and Tango Lament (adv.). The latter will also serve for February. The RDTA of Washington, D.C., tabbed Oh Yeah as the easy one; Blue Heaven (int.) and Forgive Me for advanced round dancers.

GEMS FROM THE AREA PUBLICATIONS

*John Minton (One Dancer's Opinion) in
Tip Topics—Ohio*

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Jerry Haag
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Jack & Na Stapleton

★ THIRD WEEK
JULY 9-14
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Chuck Raley
Dave Taylor
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★ FOURTH WEEK
JULY 16-21
Sam Mitchell
John Hendron
Dave Taylor
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★ FIFTH WEEK
JULY 23-28
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this complaint from a good many dancers, I would put it down to a few added years since I started dancing. But a watch or clock will tell you that the average tip is getting longer and most of the dancers do not like it . . .

I think that the extended tip comes about from the fact that basic movements are so easy to put together in a flowing sequence by the caller today and an almost limitless combination of these movements exists that can be used. It is so easy for the experienced caller to string a series of these together that unless he uses some method of timing himself he actually does not realize how much time has been used up . . .

One last observation: the long-winded caller has more people sitting out, resting. The sensible caller has them out on the floor dancing, wanting more.

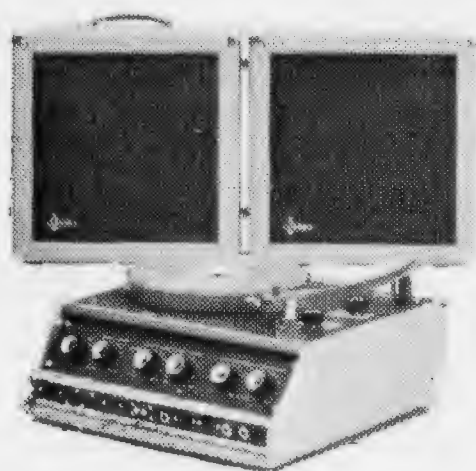
THOUGHTS ON THE SQUARE DANCE ACTIVITY

By Ed Preslar — Louisville, Kentucky

It seems to me that competition between clubs and dancers should be kept to a minimum, also that clubs should be supported by dues paying members and not have to worry about collecting fees from visitors. I also suggest that each club have its own club caller and that this caller be active in teaching classes and guiding the officers and members in the best interests of the club.

The individual club is, after all, the main root of square dancing in its own community. Without these clubs square dancing would soon come to a sudden end. If callers and dancers continue to abide by correct rules of conduct and ethics, square dancing will certainly continue to grow and prosper for many years to come.

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(Vox Saltator, continued from page 25)

repeat, NOT, un-American, neo-Nazi or suspiciously Socialist! They don't enjoy casual, easy-going, happy-go-lucky mixing with their friends and neighbors but they're still good people.

Oddly, we cherish friends in both categories; we hold them all in high esteem. We're glad we've had the opportunity to participate in and work for the square dance movement; we hope to continue. BUT, if circumstance forces us out of the picture some day, we pray that those around us will have the understanding required to quietly LET US GO, without comment.

We're not preachers but we do understand the Golden Rule; it's an excellent guideline for square dancers as well as for those "kooky" civilians.

CENTRAL REGISTRY OF WORLD DANCERS

By W. F. Judge — Ottawa, Ont., Canada

IN THE PAST much has been written about the solidification of the Square Dance Movement in the United States, Canada, Europe and the Far East. A project with this aim in mind was started by Steve Stephens of San Antonio, Texas, who set up a registry of Overseas Square Dance Clubs in order to provide information to military personnel who had been transferred overseas. As with any worth-while project, the requests for information began to snowball. Personnel returning from their tours of duty wanted information on State-side clubs and these requests were answered.

The magnitude of this venture has reached astounding proportions. Steve now has some 4500 State-side clubs on file and an additional 400 Overseas clubs. Requests come in at the rate of from 30 to 50 letters a week.

The problem facing the Overseas Registry is the lack of up-to-date information. Having had the opportunity to see Steve at work on CROWD (Central Registry of World Dancers), the frustrations are obvious. The best service can be done by having the registry as complete as possible.

To complete CROWD, Steve would appreciate receiving from all of the local associations a list of their clubs, the day that each dances, the president's name and the caller's name. The information can be addressed to CROWD, Steve Stephens, 151 Dryden Dr., San Antonio, Texas.

YOUR NEWS IS OUR SERVICE

To do the best service job for square dancers, Sets in Order needs your news items — information on your big dance events — your opinions, too. Remember the deadlines. Material for use in a certain issue must be in our office one month and ten days before date of issue. Deadline for the April issue is FEBRUARY 18. Don't forget!



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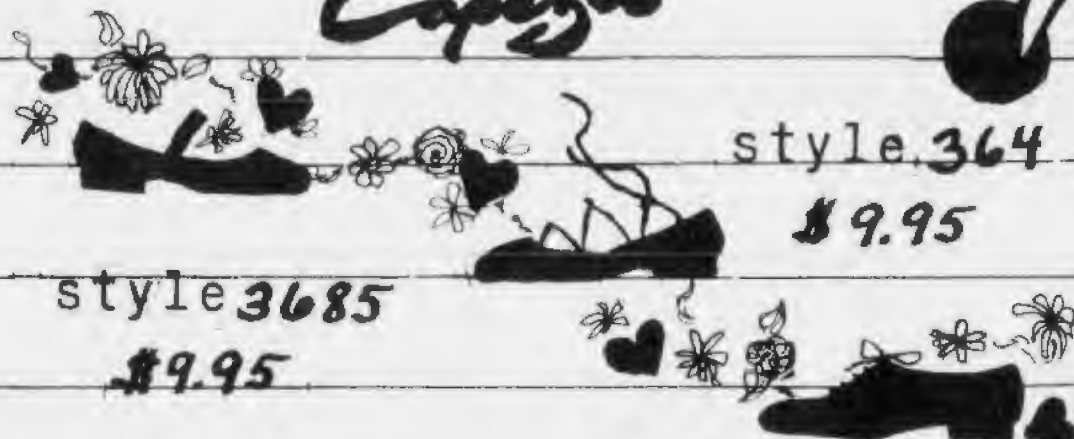
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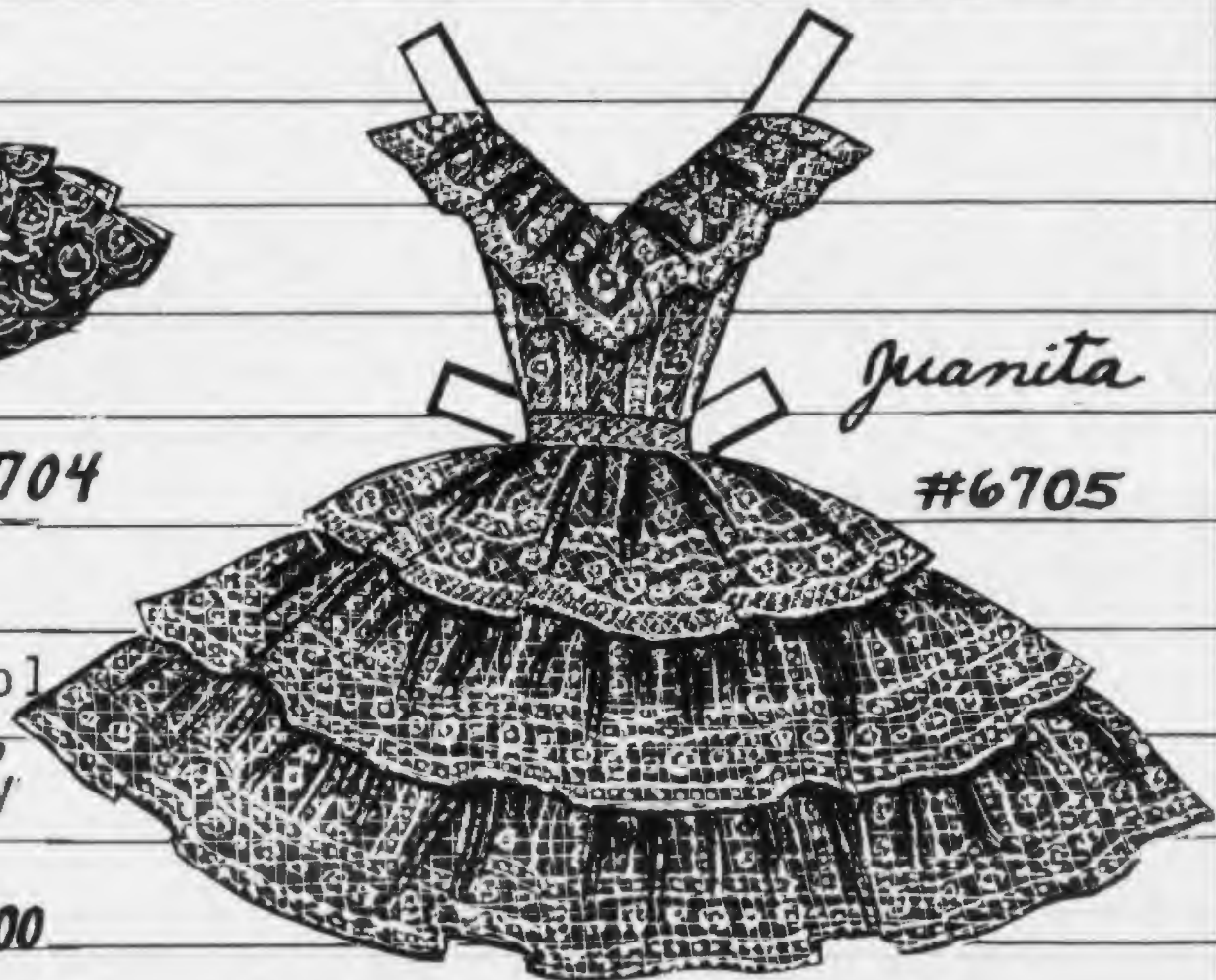
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Take CIRCULATE as a case in point. Dreamed up by Chuck Raley, Lakewood, California, the movement received its first Sets in Order exposure in the November 1964 issue. Then, in May 1965 it appeared again with additional workshopping.

Briefly, the idea of CIRCULATE is that with two similar facing parallel lines either the ends of the lines could circulate or the centers could circulate. Those facing *out* would merely describe a 180° loop and end in the same line. Those facing *across* would move across to the other line. To prove the movement's versatility we tried examples of different Ocean Wave lines and even the two-faced line you see here (1). As couples the dancers start to circulate by those facing *out* moving slightly forward (2) and then wheeling 180° counter-clockwise (3). Simultaneously those facing *across* the set move forward and across to end in new two-face lines (4).

Another one of the many potentials for the movement is from an Alamo Style set up (5). For ease in following we've marked our head couples with an X. Once again acting as individuals the four dancers follow regular traffic pattern. Those facing *in* start to move across as those facing *out* (6) start a 180° clockwise loop (7) until all four involved complete the movement (8) and are ready for the next call.





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